

# JEMF

JOHN EDWARDS MEMORIAL FOUNDATION

## NEWSLETTER

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The John Edwards Memorial Foundation is an archival and research center devoted to the study of commercially recorded and published American folk music. It is chartered as an educational non profit corporation supported by gifts and contributions.

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The JEMF Newsletter is edited by Norman Cohen and Ed Kahn. Please address communications to the John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California, 90024.



FROM THE ARCHIVES: "RECORDS: THE SMOKIES" BY HOWARD TAUBMAN

In recent issues of the Newsletter we have reprinted from our archives a variety of articles all of which, in different ways, represent the impact that hillbilly music made on a sophisticated but uninitiated urban audience. It is in the same spirit that we present this piece, reprinted with permission from The New York Times of August 31, 1941. In this column, Howard Taubman reviews the then-newly released Smokey Mountain Ballads (Victor Album P-78). The album was the first attempt of the commercial record companies to re-package for an urban audience a series of selections originally issued on their hillbilly series. (To the casual reader, Taubman's comments might suggest that John A. Lomax collected the material presented, whereas actually he just selected it from Victor's catalog.) It was very appropriate when, in 1964, Smokey Mountain Ballads was re-reissued as the first lp in Victor's Vintage series devoted to hillbilly music. For this package, album editor Ed Kahn added six more selections to those originally chosen by Lomax. It would be interesting to compare a record review of that album with the one presented here. Even more dramatic is the contrast in orientations between the brochure notes Lomax wrote for the original 78 album and the more recent liner notes prepared by Kahn.

\* \* \* \* \*

RECORDS: THE SMOKIES by Howard Taubman

John A. Lomax has traveled some 300,000 miles in his many journeys up and down and around the United States. He has packed into corners where probably only tax collectors go, and he has brought together an immense body of American folksongs, writing them down and recording them. One of the products of his quest is a new album, Smoky Mountain Melodies (Victor, five ten-inch records, \$3), which he has edited and which brings us folksongs of our Southern mountain people with unquestionable authenticity.

This is one of the prize albums of its kind. The singers and the accompanying fiddlers, guitarists, harpists, and banjoists are mountain folk who have these songs in their blood. Their voices are not disciplined, and their art is not mannered. The result is singing of delightful naturalness and freshness. You have the feeling that the performers are performing for their own amusement, and are having a





spanking good time. That is how folksongs should sound. Too often there is self-conscious or pious restraint on the part of the singers. These people suffer from no such inhibitions.

In his eloquent notes Mr. Lomax says that "this music brings to me the same buoyancy, the same sense of freedom and abounding life as I have felt among their native mountains." And even people who have not experienced the feel of those mountains may breathe their atmosphere in the songs. What could be more true to local color than Chittlin' Cooking Time in Cheatham County or Cumberland Mountain Deer Race? The album contains fun, tears and sentiment in such songs as Riding on that Train Forty-Five, Darling Corey, Ida Red, On a Cold Winter's Night, Intoxicated Rat, Worried Man Blues, and Down in the Willow.

(The article goes on to review other records, including Burl Ives.)

(Reprinted from the New York Times, August 31, 1941 (Section 9, p. 6))

#### COMING UP IN THE NEXT ISSUE

The next issue of the Newsletter (June 1968) will contain, among other features, a checklist of published hillbilly record numericals (compiled by Graham Wickham); and, as a new type of feature, a bibliography-discography on the song "White House Blues" (by Neil Rosenberg).

In coming issues we plan to reprint the Brunswick 100 Series numerical; and a checklist of songs written or published by Carson J. Robinson, with all copyright data.



## THE PRESERVATION OF SOUND RECORDINGS: I. THE NEED

It is merely a consequence of the history of technology that every community has the familiar public library rather than a phonographary. It is less easy to explain the continued resistance to the acceptance of the recorded word alongside the written one - nine decades after the invention of the phonograph. Recipients of the JEMF Newsletter are doubtless aware of the need for the preservation of sound recordings in every field of music and spoken word. The pursuit of this goal in the area of commercially recorded folk music and its related forms is one of the aims of the JEMF. In spite of the familiarity of its theme, we are reprinting the following column by Philip Elwood in the belief that such admonitions cannot be too widely disseminated.

The column, "Our Music Being Lost," appeared in the San Francisco Sunday Examiner & Chronicle, November 12, 1967. Its author, Philip Elwood, is jazz and pop music critic for the San Francisco Examiner. In addition, he is director of jazz programming, Pacifica Radio KPFA (Berkeley); has taught courses on jazz and American culture in many colleges and universities in the San Francisco Bay area; and has contributed to Jazz Magazine, Billboard, Jazz Journal, and other music publications.

\* \* \* \* \*

Philip Elwood

## Our Music Being Lost

Decca Records has embarked on a Jazz Heritage series of long-play recordings which will make available a wealth of early jazz and blues performances drawn from the company's long-unavailable files representing four decades of accumulated renditions.

There are microgroove discs devoted to Louis Armstrong in the 1930's. Ellington in the late 20's. Chick Webb's Savoy Ballroom band of 35 years ago (with Ella Fitzgerald), Earl Hines' early Grand Terrace orchestra, a bunch of Kansas City pianists, previously unissued Woody Herman performances with the First Herd, and many, many more, including a first rate collection from the Decca race (blues) catalog of the 30's.

The announcement of such an event in the record industry again reminds us of the tragic conditions which prevail regarding the virtually non-existent preservation of older recordings: jazz, blues, country, or even purely popular American music of the twentieth century.

\* \* \*

**REFUSAL OF STUBBORN** record companies to allow their material to be mixed in anthologies with performances made by their competitors means we have nothing even close to a complete recorded history of jazz, or blues, or any other American musical forms, available on LP . . . or anywhere else.

Total neglect of American non-"classical" music by libraries and music schools has led, over the years, to inadvertent private destruction of whole collections of recordings which can never be replaced; these records contain vibrant and important commentary on American life. They are the only accurate audio documents of our times but they are being ignored.

To the best of my knowledge there is no repository in the country where systematic archiving and cataloging of popular music recordings is being done. In operatic performance and so-called classical music, yes; but not even in the field of invaluable recorded historical events, let alone in the music of the American people, is there any continuing program

\* \* \*

**THE JOHN EDWARDS** Memorial Foundation at UCLA is in the early stages of accumulating a magnificent library of American folk music, but even their ambitious and well organized program is hampered by lack of academic interest, sluggish co-operation from the commercial aspects of folk music record and music production, and the delimiting features of their chosen musical field: i.e.: are Negro blues "folk music" or "popular music" or "jazz"?



The University of Arkansas has cataloged a good older jazz record collection and has housed it in a special library wing; Rutgers was bequeathed Marshall Stearns' huge jazz accumulation, and Stanford University has for years been struggling to acquire both the recordings and the funds to put into active use their Archives of Recorded Sounds.

Meanwhile gigantic record collections, the result of lusts of interest, are being dumped on the second-hand market through the ignorance of relatives of deceased collectors and the failure of the American scholarly community and libraries (and foundation grants) to provide proper storage of recorded documents.

★ ★ ★  
THIS WRITER knows of a dozen collections of 78 rpm records in the Bay Area totalling a half million discs which represent thousands of man hours of searching,

annotating, preservation and fun, which in the next few years should be available for public use and study through libraries, schools, or museums.

Yet not one of these collections can be designated for such disposition in the wills of the collectors because nothing of that kind exists in actual functioning practice.

While thousands of teachers and students in Northern California are trying, often desperately, to demonstrate the fascinating cross-section that the culture of the American people represents in their music, old radio broadcasts, folk-lyrics, and, especially, in the contributions of the American Negro, there is almost nothing on recordings available for them to use in classroom demonstrations.

While commercial interests squabble over copyright laws and music libraries finagle to keep aloof, thousands of records a week get dumped and scrapped.

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## THE PRESERVATION OF SOUND RECORDINGS: II. ARSC -- THE ANSWER?

The following paragraphs are extracted from a brochure written in May 1967 by Frank J. Gillis, Associate Director of the Archives of Traditional Music, Folklore Institute, Indiana University. They describe briefly the nature and purpose of ARSC -- The Association for Recorded Sound Collections, of which the JEMF is a member. The formation of ARSC was an important step toward meeting the need of which Philip Elwood wrote in his column reprinted on the previous pages. Needless to say, however, the good that ARSC can do will be limited by the quality of its member organizations.

Details have not been settled yet, but the JEMF hopes to co-sponsor, with the UCLA Library, the next ARSC meeting in conjunction with the meeting of the Society of Ethnomusicology to be held here at UCLA this coming November.

The following paragraphs are taken from "The Association for Recorded Sound Collections" by Frank J. Gillis:

★ ★ ★ ★ ★ ★ ★

The Association for Recorded Sound Collections was conceived to fulfill the needs of librarians, archivists, institutions and private individuals collecting and preserving collections of recorded sound materials. Its purpose is to encourage cooperation and communication among collectors and to promote projects relating to the control and dissemination of information in the field of sound recordings of any type or form. It is hoped that the Association would serve, directly





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<http://archive.org/details/jemfnewsletterse1968john>

or indirectly, to integrate collections, foster exchanges, answer inquiries, and suggest and encourage research in sound recordings. It has been proposed that the Association take an active interest in setting standards for collecting, preserving, cataloging and copying materials; in working with recording companies to make available valuable material held in their archives which is of little commercial but of great historical value; in prompting discussion of matters pertaining to copyright and the control of recorded sound materials; and similar activities through which the group might be influential in improving conditions and promoting progress in the field.

The Association for Recorded Sound Collections was formally organized at Syracuse University, February 25-26, 1966. At this meeting the name for the Association was decided upon and adopted, committees were appointed, and officers were elected.

Among the items discussed at this meeting were the name of the organization, the types of memberships and committees to be considered as a part of the structure, dues, the constitution and by-laws, and publications. The types of membership decided upon were three: Individual; Institutional--libraries, college and university archives, and other non-profit organizations; Corporate--manufacturers, service organizations and similar concerns which are commercially oriented. Dues were tentatively set at \$5.00 per year for all categories.

An important activity of the Association has been the gathering of information on recorded sound collections held by various institutions and individuals in the United States. Details on these collections will be published in a directory which has been compiled under the direction of Jean Bowen, of the New York Public Library at Lincoln



Center. Including some 450 entries, the directory will be published by the Association, in conjunction with the New York Public Library, in the near future. It will be of inestimable value to all collectors seeking information on existing collections of sound recordings and the availability of specialized materials for casual listening and for study and research. (See Bibliographic Notes of Interest, this Newsletter, page 33.)

\* \* \* \* \*

Recently elected officers of ARSC are President: Philip L. Miller, New York Public Library (Ret.); 1st Vice President: Donald L. Leavitt, Library of Congress; 2nd Vice President: Carlos B. Hagen, University of California at Los Angeles; Treasurer: Archie Green, University of Illinois; Recording Secretary: Violette N. Jackson, Nyack, N.Y.; Corresponding Secretary: Paul T. Jackson, The Richmond Organization, New York City.

Membership in the Association for Recorded Sound Collections is open to all individuals or organizations actively engaged in the collection and preservation of sound recordings. The annual membership dues are currently five dollars. Checks should be made payable to: Association for Recorded Sound Collections and mailed c/o Rodgers and Hammerstein Archives of Recorded Sound, 111 Amsterdam Avenue, New York, New York 10023.

\* \* \* \* \*

#### COMMITTEE MOVES AHEAD WITH RECORD REISSUE PLANS

The Record Reissue Committee's efforts during the past few months have been devoted to laying the legal and procedural groundwork for the lp record reissue series. RCA Victor has been contacted and notified of the JEMF's desire to reissue some of their material on the first album of the series, "A Country Panorama, 1923-1941." Once an agreement has been reached with Victor, other companies will be approached.

The 16 selections to appear on the album will be announced as soon as all the necessary permissions have been obtained.

John Steiner, present proprietor of the old Paramount and associated labels, has graciously pledged his complete cooperation in the reissue project.





# Olde Time Fiddlin' Tunes



Ex-Governor Alf Taylor and members of old Limber Quartet

## NEGRO SPIRITUALS

19451 {Pharaoh's Army Got Drowned  
10-in. list  
price 75c.} Ex-Governor Alf Taylor and His Old Limber Quartet  
Brother Noah Built an Ark Ex-Governor Alf Taylor's Old Limber Quartet

On the A side of this record Ex-Governor Taylor, of Tennessee, will tell you in his own words how this quartet, with three of his own sons, came to be organized to sing these wonderful old Negro spirituals. Then the quartet itself will sing, first, "Pharaoh's Army Got Drowned" (not "drowned," mind you, but drowned!), exactly as they took it from the lips of the old Negro master of the bounds. "Brother Noah" follows.

## NOVELTY RECORDS

19421 {It Ain't Gonna Rain No Mo'—Fox Trot  
10-in. list  
price 75c.} International Novelty Orchestra  
The Dizzy Trio

Wendell Hall's "It Ain't Gonna Rain No Mo'," has become a popular song classic. Here it is arranged as a modern fox trot, with a vocal duet and a brilliant orchestral background. "Hayseed Rag" is played by a combination of mouth-organ, few's harp, bario, and other instruments not strictly pertaining to "serious" music. This is an irresistible record.

18767 {My Old Kentucky Home and Old Black Joe  
10-in. list  
price 75c.} Ford Hanford  
Pee Wee Myers and Ford Hanford

Ford Hanford takes an ordinary steel hand-saw, bends it in various degrees of curvature and with various pressures, taps it with a drumstick and makes it play music. Here are two examples, and they don't sound quite like anything you ever heard. Then, on the other side Ford and his partner, "Pee Wee" Myers, sing a ditty of Arkansas, in weird voices and with trap effects that sound as though they danced in elogs on empty packing-cases.

Drug Store,  
Cherry, Va.





## COMMERCIAL MUSIC GRAPHICS: FOUR

Phonograph record history is marked by many instances of minor firms pioneering in novel trends and new sounds. At times such firms ride their creativity to fortune; more frequently their achievements are covered and absorbed by major competitors. Such was the case in the 1920's when Victor--a giant label of great strength and continuity--gained dominance in the field of old time music.

The folder reproduced here was the first issued by the Victor Talking Machine Company in the then new-to-the-industry field of Anglo-American folksong. It is reproduced in exact size but must be visualized as a four-page brochure: 1) outside front cover, 2) inside front cover (Powers picture), 3) inside back cover (Robertson picture), 4) outside back cover. The folder's tag line carries the code number which identifies it as an item of advertising stock. Fortunately, the tag is also dated 10-24 (October, 1924).

In its original form the folder was printed in black and orange ink on coated white paper. All four pages were outlined by bright orange borders. However, in this reproduction the front cover border is lost. Originally the front cover drawing was shaded in grey and tan resulting from the overlay of black and orange on white. In the cover drawing as reproduced here, shaded detail is lost. Technically these losses result from single-color reproduction of a two-color work.

The cover design is itself a good index of the Victor advertising staff's conception of a rustic barn dance: the old fiddler presiding, hay in the loft, corn hanging from a rafter, puncheon floor, young couples in out-of-date clothes. From a contemporary vantage point it





is refreshing to note that Victor's initial old time design is not a comic portrait of a rube. Nor is it a professional artist in drug store cowboy gear. The hayseed and the sequined westerner were not appropriate visual symbols for country music during 1924.

This little folder (and similar material issued by other firms) deserves an extended study from many perspectives: artistic, discographical, folkloric. I shall note only a few obvious highlights. The partially obscured rubber stamp on the bottom of the back cover reads: City Drug Store, Marion, Va. It tells us that phonograph records were sold in outlets other than music stores in the 1920's. Jim Walsh of Vinton, Virginia, picked up the folder as a young man and treasured it for decades. It is reproduced here with his permission. In my article, "Hillbilly Music: Source and Symbol," (JAF, 78, 217 (1965)) I quoted Victor's November 1924, announcement to the trade of the printing of this dealer distribution folder. I do not know how many thousands were issued but, to my knowledge, Walsh holds the only extant copy. Fortunately, he has arranged to donate it to the Library of Congress as a part of a major collection of sound recording ephemera.

A careful reading of the folder copy reveals that it was written by a sophisticated person well aware of the distinction between mountain and concert music style. Walsh suggests that the writer was James Edward Richardson.\* (I shall be in the favor of any reader who can provide information on Richardson.) His comment on the first record by Eck Robertson and Henry Gilliland told us that "Sallie Gooden" and "Arkansaw Traveler" were "played in the traditional fashion of the American country fiddler, without accompaniment." The comment on

\* J. Walsh, Hobbies, p. 34 (Aug. 1960)





Fiddlin' Powers' first disc identified his vocal style as Southern Appalachian and went on to state that the area had been studied by authors of books and plays, but "this (1924 recordings) is almost the first of their music that has come to public notice." Here was evidence of the industry's perception of its role in opening an area of musical America.

In this note I shall not go into the discographical problems hidden in the folder. Scholarly monographs are needed on all aspects of country music history, including Victor's entry into the field. I wish only to call attention, at this juncture, to the Robertson-Gilliland disc (Victor 18956). It was recorded in New York City on July 30, 1922, and held for release until the following year--April, 1923. Although this record preceded Okeh's "discovery" of Fiddlin' John Carson and traditional music, Victor could not and did not exploit folk music until Okeh blazed the trail.

It is one of the curiosities of sound recording history that this first Victor old time folder made an inconspicuous announcement of the record destined to nationalize hillbilly music: Vernon Dalhart's "Wreck of the Old 97"/"The Prisoner's Song." Richardson's comments on the latter song are pointed: "It is from the hair-brooch and weeping-willow period, and it would take a Mark Twain, perhaps, to describe it." Ballad scholars will be intrigued by Richardson's hunch - probably based on a comparison of styles - that "Old 97" was "apparently much older" than "Casey Jones." We know that Jones lost his life on April 29, 1900, and that Old 97 went to its doom on September 27, 1903. This set of dates reveals that the wrecks were but a few years apart. However, a ballad's "age" is not necessarily the same as its portrayed



events. "Casey Jones" became a coast-to-coast popular hit in 1909. "Old 97", seemingly, did not spread beyond the southern highlands until Henry Whitter recorded it in 1923 (Okeh 40015). Consequently, "Casey Jones" was older than "Old 97" both in actual history and in reaching urban audiences. I call attention to Richardson's guess on the age of the two songs, not to discredit his work, but rather to illustrate one use of commercial copy in folksong studies. It has taken us many decades to move beyond Richardson's perceptive views and educated guesses.

To conclude, I comment on the boundaries of the category old time music which are implied in the Victor folder. They lie somewhere on a path between fully traditional fiddle tunes and novelty pieces of the early 1920's. How were the fox trot "It Ain't Gonna Rain No Mo" and the reel "Cripple Creek" related? How did Stephen Foster's "My Old Kentucky Home" rendered on a steel hand-saw relate to a pair of Negro spirituals offered by the Ex-Governor of Tennessee and his sons? Why did a Victor executive identify certain sacred and novelty items with "Old Time Fiddlin' Tunes" in 1924? My questions are rhetorical; they are intended to suggest that early music industry copywriters and sales executives had the same difficulties in bounding and defining old time music which face disc collectors and folklorists today.

--Archie Green





## OLD TIME FIDDLIN' TUNES

19434 {Ida Red

10-in. list  
price 75c. {Old Joe Clark

Fiddlin' Powers and His Family come from the mountains of Tennessee, with some records of old-time American music—songs and dances. These old tunes rarely get into the cities, but mountain folk have sung and danced to them for generations. The fiddle leads the music, the banjo, ukulele, mandolin and guitar keeping up the swing of the dance. Once in a while the voice is heard, in a style anybody will know who has ever been through the Southern Appalachian ranges. The tunes are mostly simple, and they are repeated over and over until they get into your blood and you will want to dance to them all night. Writers of books and plays, of late years, have gone into the mountains and studied the life of the people there, but this is almost the first of their music that has come into public notice. "Ida Red" and "Old Joe Clark" have quaint and humorous voice-lines; they are as truly American, in style, as anything in the land.



Fiddlin' Powers and his Family

19448 {The Little Old Cabin in the Lane

10-in. list  
price 75c. {Sour Wood Mountains

This record combines a widely-known number with one equally deserving of public attention. "The Little Old Log Cabin" is sung in the true mountain style, which differs in some details from the version sung in the outside world. Between stanzas, the fiddle takes up the strain. "Sour Wood Mountains" is a stirring reel for the instruments, with the voice coming in here and there. The fiddle itself seems to dance.

19449 {Cripple Creek

10-in. list  
price 75c. {Sugar in the Gourd

Two reels, for the instruments alone, and as like as a pair of twins. Though these two records will set a roomful of ordinary listeners' feet to tapping, they will interest step dancers, too,—and the more skilful the better. Try them on some of your own "old folks," and watch the result! The fiddle skips ahead at a furious pace, but the little group of accompanying instruments is at its heels from beginning to end.

19450 {Callahan's Reel

10-in. list  
price 75c. {Patty on the Turnpike

Last but not least of the Powers offerings are these two brilliant reels. No one interested in American music will ignore them. They are played with the same easy perfection as the other numbers, with the steady time that dancers love. To listen to them will be, for many of us, to bring up the memories of many a happy gathering in some little out-of-the-way place where the lights of the city never penetrate. "Patty on the Turnpike" is given more than average brilliancy by the fiddler's playing it in a high key.

Fiddlin' Powers and Family

Fiddlin' Powers and Family

18956 {Sallie Gooden

10-in. list  
price 75c. {Arkansaw Traveler

When we first saw these two artists, it was at our own Victor door, in the garb of Western plainsmen. They told us they could play the fiddle, and asked a hearing. As we knew several thousand persons who could play the fiddle, more or less, we were not especially impressed, but we asked them to begin. After the second number or so, we engaged them to make records of old American country dances. These are two of the best-known of all. They are played in the traditional fashion of the American country fiddler, without accompaniment. You will notice their fine, instinctive timing, and, if you are a musician, the difference in the quality of their tone from that of the concert violinist. Both these things are characteristic.



Eck Robertson

19372 {Sallie Johnson and Billy in the Low Ground

10-in. list  
price 75c. {Done Gone

A. C. (Eck) Robertson

A. C. (Eck) Robertson

Robertson and Gilliland are men who have had rough and interesting lives in the great West. Robertson came from Arkansas originally. Gilliland from Texas, where he today is known as an "early settler." Civil War soldier and Indian fighter. Robertson's first violin was made of a gourd, and the bow was strung with hair from the tail of one of the ranch horses. These two records, which exhibit "double-stops," or two-string harmonies, are made to the accompaniment of the piano. They are splendid examples of the American reel with its tricky and tantalizing rhythm.

19149 {Turkey in the Straw

10-in. list  
price 75c. {Ragtime Annie

Henry C. Gilliland-A. C. (Eck) Robertson

A. C. (Eck) Robertson

The work of the American "country fiddler" must not be judged by the same standards as apply to the concert interpreter of classical and romantic music. Nevertheless, he is a master of his craft—that of furnishing music for the jig and reel, or for the derived "oldtime" dances. His fingers are nimble, his sense of pitch is acute, and his feeling for time and rhythm is without a flaw. Here are two more examples of his art, in tunes every American will recognize, or should.

19427 {Wreck of the Old 97

10-in. list  
price 75c. {The Prisoner's Song

Vernon Dalhart

Vernon Dalhart

These are not fiddle numbers but tenor songs—genuine songs of the Southern mountaineers, given with all their original lyric vigor and their quaint melody. The fiddle, though, with the guitar and the mouth-organ, figures in accompaniment. "The Wreck of the Old 97" is not a steamboat, but a railroad song, like "Casey Jones," but apparently much older. "The Prisoner's Song" is from the hair-brooch and weeping-willow period, and it would take a Mark Twain, perhaps, to describe it.



## ABSTRACTS OF ACADEMIC DISSERTATIONS

David Evans, THE BLUES OF TOMMY JOHNSON: A STUDY OF A TRADITION

(Master's thesis, UCLA, 1967)

It has been stated that blues are compositions of highly individualistic and original artists or their imitators. In order to test the validity of this statement, this thesis examines the life, music, and musical tradition of Tommy Johnson, a highly regarded and influential blues performer from Mississippi. This is a comparative study of the repertoire of this blues musician. The study is concerned with all aspects of his style, giving equal weight to lyrics, melodies and instrumental accompaniments. In similar fashion, it deals with the lives and styles of other musicians who played with Johnson or played in his style, such as Johnson's two surviving brothers, Rev. Ishman Bracey, Rev. Rubin Lacy, Boogie Bill Webb, and Babe Stovall.

Most of the musical material in this thesis derives from commercial phonograph recordings issued since 1920 and from field recordings which the writer has made since 1964. Interviews were conducted with many of the musicians. Much additional material comes from articles in obscure journals published by record collectors. Books and scholarly articles have been utilized whenever relevant.

The investigation has shown that Johnson composed his blues by extemporaneously putting together lyrics, melodic phrases and guitar figures from his repertoire. Furthermore, Johnson's figures are all traditional and found in great abundance among the musicians of Drew, Mississippi, the area where Johnson first learned blues. It remains to be determined through other studies of blues performers and their traditions, whether Johnson is typical of blues singers in his style of performance and composition of blues.





## TAPESCRIPTS: INTERVIEW WITH THE STRIPLING BROTHERS (T7-165)

These tapescripts, drawn from tapes in the JEMF Archives, are resumes of interviews of artists and other people associated with the commercial recording industry. They are reasonably complete but not verbatim transcriptions, preferably made by the interviewer. To avoid possible embarrassment, we occasionally omit remarks from these published accounts, though, the full tape interview will be made available to researchers for a fee covering costs. We hope other researchers will send us copies of interviews they have conducted for deposit in the JEMF Archives, and we would appreciate transcripts on the model of the following if possible.

Readers should be aware that these tapescripts, like the occasional notes and other archive materials reprinted in the Newsletter, are to be regarded as raw data and not the finished product of careful research. The tapescript does not correct, reorganize or rework the data on tape and therefore serves as an accurate sequential index to the interview. We will appreciate any documented corrections or further data that readers can provide regarding tapescript interviews.

\* \* \* \* \*

On September 2, 1963, collector Bob Pinson interviewed Charles and Ira Stripling at Charlie's farm just north of Kennedy, Alabama. Pinson had been informed by blues collector Gayle Dean Wardlow that the Striplings lived near Gordo, Alabama. A service station attendant at Gordo told Pinson that they lived in Kennedy in Lamar County, some twenty-five miles north of Gordo.

\* \* \* \* \*

Charles Stripling, the fiddler, is the older of the brothers, born in Pickens County, Alabama, August 8, 1896. Ira, the guitar player, was born June 5, 1898 also in Pickens County. Charlie's first fiddle was bought from Sears, Roebuck and Co, a "toy fiddle" only a foot long. He learned to tune the fiddle from a local player he had heard at different Pickens County dances. Charlie recalled listening to the man night after night and finally trying to play one of his tunes, "Lexington on the Boom." He figured that if he could learn a tune like that quickly, he might be able to become a fiddler. After that, he gave the Sears fiddle to a nephew and bought another fiddle from a neighbor for one dollar and began practising in earnest. Ira bought his first guitar shortly after and quickly learned to play the instrument.





The two were invited to their first fiddlers' contest three months after Charlie had bought his second fiddle. The contest was in Kennedy, Alabama, and the brothers felt that they wouldn't do well as they were unknown in that area. (Up to that time they had never even played for a dance.) Charlie recalled that there were 25 fiddlers there, some coming from as far as Columbus and Birmingham, Alabama. Charlie was amazed, however, as he won first prize. He was only fifteen years old and he decided to really work at becoming a top fiddler. He feels he won first prize in the majority of the contests he played in.

That first contest was in January of 1913, and he had just begun fiddling in the spring of 1912. Ira had been playing the guitar only since the previous November. Their father, Thomas Newton Stripling, owned a local Pickens Co. store and ordered Ira's first guitar. The guitar, bought wholesale, cost Ira \$6.00. "Six dollars didn't grow on bushes like they seem to now!" Their mother was Sarah Stripling and both parents were born in Pickens County. Neither played any instruments; the brothers assert that they were the only musicians in the entire family.

After the Kennedy contest, they received invitations from fiddlers' contests in Millport (Lamar County), Fayette (Fayette County) and places even further away. The further they went from Pickens County, the less they felt they could win, but soon changed their minds. Charlie recalled, "the further off away from home I got, the easier it was to get the prize." In the big cities, like Birmingham and Tuscaloosa, the judges did not allow guitar accompaniment or "seconding." "It didn't sound as good to me," Charlie recalled.

At this time, Uncle Bunt made an appearance at Millport and Charlie went up to hear him. (During the mid-1920's the industrialist,



Henry Ford had been sponsoring fiddle contests in the North and South. His hand-picked champion was a Tennessee fiddler, Uncle Bunt Stephens.) A man was there who was representing a big fiddle contest to be held in Memphis, Tenn., the weekend of June 2, and he asked if Bunt would enter. Bunt explained that he was tied up for that weekend, at which point a friend of Charlie's suggested that Charlie, who had gained quite a local reputation, might take his place. The man accepted and Charlie traveled up without Ira, as no accompaniment was allowed. The contest lasted three days and there were very large crowds each day. The final night, on which the prizes were given, was a Saturday and 600 fiddlers were present. "I realized I had competition," Charlie recalled. Bunt finally showed up and Charlie learned later that the contest was probably fixed in favor of Bunt. Charlie still received second prize, which consisted of twenty dollars in gold.

After that, the brothers began playing sporadically over WAPI in Birmingham. That facet of their career was responsible for a sudden surge of popularity and they were asked to play "far and near." Also, in the spring of 1928, the Brunswick Record Company was holding auditions at the Bankhead Hotel in Birmingham, and the brothers were prompted to try out. Several string bands, as well as vocal groups, were present but the brothers felt they didn't have a chance. They made two recordings and were told that they would be notified if anything happened. By August they had still received no answer, when, one day, they chanced to hear their songs being played on a record in a music store. Through the local distributor they found out Brunswick's Chicago address and wrote to the management. The company paid them their due and engaged them to record again, for which they paid their expenses to Chicago. They received \$50.00 per side plus expenses.



They were given a choice of one cent royalties per side or a fifty dollar flat fee and, as they later regretted, they accepted the latter. They signed a Brunswick contract which they also regretted, as a representative for Victor told them he would have recorded them had they not been under contract. They recalled making several sides in Chicago and, in the years to follow, twelve in New York and twelve in New Orleans. The first two they recorded in Birmingham were "Big Footed Nigger in the Sandy Lot" and "Lost Child." On the latter tune, Charlie recalled, "I played and turned my bow around, you know, and picked the strings...It won a lot of prizes..." He also used that method of "picking the strings" in "Pop Goes the Weasel" and won several contests "trick fiddling." On "Pop..." he would play the fiddle behind his head, over his shoulder and in his lap.

When they recorded, they were told by the A and R man in Chicago, that many of the old-time tunes had been recorded and that they didn't need any more versions, so the brothers were forced to search for new material. "Big Footed Nigger" they had learned from a local fiddler, Henry Ludlow, at a contest. Charlie, after hearing it, only remembered the first half. After going to sleep that night he awoke very late, remembering the second part, which he proceeded to immediately try on the fiddle. He learned "Lost Child" from another local fiddler, (Pleas? Carrol, but added the many tricks used in that song.

At one time, Ira learned to play a little on the fiddle and Charlie learned to accompany him on guitar, though no recordings were made of this arrangement.

Charlie then recalled that they decided to make those Birmingham recordings after they saw a newspaper notice regarding the auditions





and were prompted by a friend, Carey Walker. The Brunswick A and R man asked if they sang, and they replied negatively. He was about to turn them down but Walker insisted that he hear them play. After one stanza of "Big Footed..." they were hired. The A and R men always wanted a mixture of songs, so the brothers gave them a mixture of breakdowns, waltzes and popular country songs adapted to waltzes.

They recorded for Decca in the 1930's.. The first A and R man was Jack Kapp, and later his brother David. They decided to record as much new material as possible. They wrote "Kennedy Rag" because they were living in Kennedy, at the time. "Down on the L and N Railroad" was created at a dance in the 1920's, and the dancers accepted it immediately.

Charlie recalled a contest in Fayette that he had won year after year. One time, the man who ran it gave him twenty dollars not to enter the contest because Charlie was discouraging the other fiddlers. Though he was popular and played many dances and contests it was never enough to make a living.

After Ira quit playing, for business reasons, in the mid 1930's, Charlie organized a band around his two sons, the oldest playing guitar, the younger playing mandolin. Many people used to comment that the younger son always seemed to be asleep. He would sit on a chair with his eyes closed and his feet dangling, not keeping beat to the music. "Looked like he was sound asleep...but he'd never stop with that mandolin...never missed a wink of time or chords..." He later had a band made up of his neighbors playing Spanish guitar, steel guitar, mandolin and four string banjo. They once played at an American Legion armory dance on a Thanksgiving night that became so crowded the people could barely dance.



When Charlie first played the fiddle, people didn't know what round dances were, so he only learned the "old-timey breakdowns." When he went to the big towns, though, everyone danced the round dances and he decided he had better learn them. He picked up the fox trot from the radio. He had earlier learned to play the waltz.

His last band had electric steel guitar and an electric Spanish guitar, and he used an electric pick-up on his fiddle. He always had more bookings than he could fill and even during the depression he played at least three nights a week, mostly in schoolhouses.

One night in 1958 he became very ill but went on playing. Finally, he had to go to the doctor and then the hospital. He found out he had arthritis and he never played again. He recalled that he used to be able to play for hours on end without repeating himself. He always wanted to learn to read music but never did. He once lost the chance to make some money because he could not read music. The brothers like today's music, in particular bluegrass -- especially that of a local band led by Carl Sauceman.

--Tapescript by Graham Wickham





## STRIPLING BROTHERS DISCOGRAPHY

The following discography of Charles and Ira Stripling is believed to be complete, with the possible exception of foreign releases and take numbers. We are pleased to acknowledge the help of Milt Gabler of Decca Records for providing the information from Decca files on the Stripling Brothers' recordings. The discography was prepared by Eugene Earle and Graham Wickham.

The following abbreviations have been used for record labels:

De	Decca	RZ	Regal Zonophone (Australian)
Me	Melotone	Vo	Vocalion
Po	Polk		

\* \* \* \* \*

Matrix	Title	Release
BRUNSWICK-BALKE	COLLENDER COMPANY	November 15, 1928 Birmingham, Ala.
Birm 812	The Big Footed Nigger in the Sandy Lot (Barn Dance)	Po9068, Vo5321, (*1) Me12181
Birm 813	The Lost Child (Barn Dance)	Po9068, Vo5321, Me12181
BRUNSWICK-BALKE	COLLENDER COMPANY	August 19, 1929 Chicago, Illinois
C 4119 B,A	Dance All Night with a Bottle in My Hand	Vo 5395 (*2)
(C-1013 B,A)		
C 4120 B,A	Horse Shoe Bend	Vo 5395
(C-1014 B,A)		
C 4121 B,A	Get Off Your Money	Vo 5441
(C-1015 B,A)		
C 4122 B,A	Lost John	Vo 5441
(C-1016 B,A)		
C 4123 B,A	Big Eyed Rabbit	Vo 5412, Me 12172
(C-1017 B,A)		
C 4124 B,A	Kennedy Rag	Vo 5382
(C-1018 B,A)		
C 4125 B,A	New Born Blues	Vo 5382
(C-1019 B,A)		
C 4126 B,A	Coal Mine Blues	Vo 5453, RZG 22272
(C-1020 B,A)		
C 4127 B,A	Red River Waltz	RZG 22527, Vo 5366, Me12173, Po 9081
(C-1021 B,A)		
C 4128 B,A	Moonlight Waltz	RZG 22527, Vo 5366, Me 12173, Po 9081
(C-1022 B,A)		

(\*1) Except as indicated in footnote 3, all selections are entered in the ledger sheets as "Stripling Brothers; fiddle and guitar."

(\*2) On one set of ledger sheets appear the master numbers in parentheses, but they have been crossed out in red pencil and the other numbers written over them. On a second set of sheets, only the other (higher) set of numbers is used. We do not know the significance of the lower set of master numbers. The letters following the digits of the master number presumably indicate different takes; they are listed here in the order in which they appear on the ledger sheets although we do not know if that ordering is significant.



C 4129 A,B (C-1023 A,B)	Midnight Waltz	Vo 5468, RZG 22271	
C 4130 B,A (C-1024 B,A)	June Rose Waltz	Vo 5468, RZG 22271	
C 4131	(Apparently not applicable)		
C 4132 A,B (C-1026 A,B)	Ranger's Hornpipe	Vo 5453, RZG 22272	
C 4133 B,A (C-1027 B,A)	Railroad Bum	Vo 5365	(*3)
C 4134 B,A (C-1028 B,A)	Weeping Willow	Vo 5365	(*3)
C 4135 A,B (C-1029 A,B)	Wolves Howling	Vo 5412, Me 12172, County 505	

DECCA RECORDS, INC. September 10, 1934 New York, New York

38618	Silver Lake Waltz	De 5019	(*4)
38619	Down Yonder	unissued	
38620	Over The Waves	De 5041	
38621-	Salty Dog	De 5049	
38622	One Hundred Four	unissued	
38623	Sweet Bunch of Daisies (Waltz)	unissued	
38624-	Birmingham Jail	De 5019	
38625-	Possum Hollow	De 5018	
38626	Down on the L.N. Railroad	De 5041	
38627C	Whiskers	De 5049	
38628-	Wednesday Night Waltz	De 5018	
38629-	Bug House	unissued	
38630C	Sweet Silas	De 5069	
38631A	Chinese Breakdown	De 5069	

DECCA RECORDS, INC. March 12, 1936 New Orleans, Louisiana

60687A	When Shadows Fade Away (Waltz)	De 5313
60688-	Late in the Evening (Waltz)	De 5246
60689A	Big Bully	De 5291
60690-	Coal Valley	De 5547
60691-	You Are Always in My Dreams (Waltz)	De 5267
60692-	Big Four	De 5547
60693-	Pallet On The Floor	De 5267
60694B	May Flower	De 5291
60695-	My Isle of Golden Dreams (Waltz)	De 5207
60696A	Boatman's Delight	De 5417
60697-	Forty Drops	De 5313
60698AB (*5)	Soft Voices (Waltz)	De 5417
60699-	California Blues	De 5246
60700-	Spanish Flang Dang	De 5207

(\*3) Ledger sheets indicate, "Stripling Brothers; vocal duet with fiddle and guitar."

(\*4) We have affixed to the master numbers given us by Decca the letters (if any) that appear on the records we have examined. A dash (-) indicates no letter appeared. We would appreciate information regarding alternate takes.

(\*5) According to Gabler, take -AB must be an error. Masters were often cut on 2 machines simultaneously, and designated -A and -AA. Thus -AB might be an error for -AA. Another possibility is that takes -A and -B were recorded but both inscribed by mistake as -AB.



## "FRIENDS OF JEMF" DRIVE GATHERS MOMENTUM

The extensive mailing campaign planned by Ken Griffis and Joe Nixon (secretary-treasurer and president, respectively, of the Friends of the JEMF) for the beginning of 1968 has finally gotten underway, and already the results are encouraging. As of March 1, 215 membership cards have been issued.

In addition to this mail campaign, other media are being used to spread word about the FRIENDS. Hugh Cherry, of Radio Station KGBS, who prepares regular programs of Country Western music for the Armed Forces Radio and T.V. Service, invited Joe Nixon to describe the JEMF and the FRIENDS on some of the pre-taped broadcasts. Hugh also arranged for D.K. Wilgus, JEMF Secretary, to speak before a recent meeting of the Academy of Country & Western Music held Feb. 12 at the Continental Hotel. Dwight Butcher gave an enthusiastic talk to ASCAP at their Feb. 28 meeting at the Ambassador Hotel, describing the JEMF, its goals, and its needs. Local Country-Western radio stations have been cooperating by making spot announcements prepared by Ken and Joe describing the FRIENDS.

Membership cards are being issued in the order that applications are received. The first cards went to people who had contributed to the JEMF before the inception of the "FRIENDS," with the #1 card going to Mrs. Irene Edwards, John's mother.

Subscribers to the Newsletter are reminded that they can transfer their subscriptions to membership in the FRIENDS at reduced rates. Those who subscribed during 1967 (subscriptions beginning with issues 5, 6 or 7) need pay only \$2.50 for 1968 membership in the FRIENDS.





Those who subscribed before 1967 need pay only \$4.00.

We also urge subscribers to inform their friends, fellow collectors, fans, and musicians that by joining the FRIENDS they can help further the study of commercially recorded music. New descriptive brochures and other informative leaflets have been prepared and are available upon request to help our readers explain to their friends the aims of the JEMF.

Annual membership is \$5.00 for the calendar year; all dues and contributions are tax deductible.

\* \* \* \* \*

#### GIFTS AND CONTRIBUTIONS

Since the last issue of the Newsletter, the JEMF has received two collections of 78 rpm records and radio transcriptions. The combined total of 900 discs is evaluated at \$588.50. We have also been given a run of Record Guide and several miscellaneous catalogs, folios, periodicals, and tapes of radio shows.

We are pleased to report that "Uncle" Jim O'Neal, proprietor of Rural Rhythm Records, has promised to donate to the Foundation a copy of each of the albums in his catalog, and will provide us with future issues as released.



## CORRECTIONS AND ADDITIONS TO ERNEST V. STONEMAN DISCOGRAPHY

(See JEMF Newsletter #7 and #8, 1967.)

1. First Okeh sessions. We believe we are now able to clear up the discrepancy between our discographic information and Stoneman's recollections. (Stoneman stated that he had been to New York on Labor Day weekend, Sept. 1924, and cut two sides; however, they were unacceptable and he returned in January 1925, redid them, and two additional sides.) We had listed Stoneman's first four recordings as being cut on Sept 24, 1924. However, the master numbers - S-72787 (The Face that Never Returned) and S-72788 (The Titanic) - indicate a recording date on or shortly before Sept 5, 1924. The master numbers for the third and fourth sides cut for Okeh are incorrect as we listed them; our thanks to Walt Allen for pointing this out. The correct numbers are as follows:

S-73089-a Freckled Face Mary Jane

S-73090-a Me and My Wife

These numbers correspond to a recording date of Jan 8, 1925, or shortly thereafter. Thus the corrected dates are in agreement with Stoneman's statements in the interview (see p. 21 of Newsletter #7). What of the master numbers for the re-recordings of "Face" and "Titanic"? We notice that Gene Earle's copy of Ok 40288, which has both these numbers on it, bears the master numbers S-72787-b and S-72788-b. We suggest that Okeh used the same master numbers in January 1925 as they had in September 1924, and simply used the -b suffix to indicate the new recordings. We welcome any further comments on this question.

2. Edison recordings. John B. Larsen of Denmark supplies the following corrections from Edison catalogs: (a) The June 1926 recordings were all listed as by "Ernest V. Stoneman, the Blue Ridge Mountaineer." (b) All Jan 1927 recordings issued as "Ernest V. Stoneman & the Dixie Mountaineers," except for Ed 51994, which is given as EVS, the BRM on "We Courted in the Rain"/EVS & the DM on "Kitty Wells." (c) All records from May 1927 session listed as EVS, the BRM.

According to Record Research #54 (8/63), Edison mx N-18437 was also issued on Edison 0000 (a lateral demonstration disc).

Larsen also supplies the following cylinder release numbers, taken from an Edison catalog:

mx 11886 on cyl 5527  
18436 5636  
18444 5635

mx 18882 on cyl 5686  
18886 5673  
18887 5536  
18891 5676

Ed 52056 was omitted from the discography.

In response to Larsen's comments, the available Edisons were rechecked for label information. To his data, which seem to be correct, we add the following:

(a) Label credits on both sides of Ed 51823 read The Blue Ridge Mountaineer as artist, with (Ernest Stoneman) in parentheses on the preceding line. It is not clear whether this was intended as composer or artist identification.





(b) Ed 52056 is identified as follows:

11462--The Long Eared Mule by The Dixie Mountaineers  
11463--Hop Light Ladies by The Dixie Mountaineers

(c) A copy of Ed 52290 shows master numbers different from those listed:

Discography	Record
11886	18434
11887	18433

Since the discography was based on data in Record Research which was taken from Edison files, we assume it to be correct. We wonder, however, if the record was ever issued with 11886/11887? Since the two sessions straddled the conversion period from acoustic to electric recording, does this indicate that Stoneman was requested to re-record these two songs?

(d) The Nov. 1928 session discs are credited to Ernest V. Stoneman and His Dixie Mountaineers.

3. Okeh session of August 27, 1925. Although information from Okeh's files (obtained by John Edwards from Helene Chmura of Columbia) indicated that this session was held in Atlanta, labels on Ok 45009 and Ok 7011 state "recorded in Asheville, N.C."

4. Victor recordings. Lx 39718 was released on Vi 20938 (note typo error in original listing).

Vi 20835: Old Time Corn Shuckin' Party, Pts 1/2, by EVS & The Blue Ridge Corn Shuckers, was omitted from the discography. Master numbers are not known yet.

Larsen has supplied us with alternate released takes on some Victor (and Okeh) discs, to which we have added several from records we have examined. These will be published in a future Newsletter; we invite readers to send us their additions.

5. Plaza recordings. There seem to be some very fundamental discographic problems here. Walt Allen warns that all the releases of the titles involved may not be from the same masters. He points out that "...A mere correspondence of titles is not sufficient, at least when different label families are involved. The four families are: Plaza, Cameo, Pathe, and Paramount." Specifically, he reports that Ca 1237 is indeed by Vernon Dalhart, and the master no. is 2601-A.

We have checked carefully the available discs which purportedly use these Plaza masters, and have indeed found some oddities. Consider the following cases:

(a) "Pass Around the Bottle" on the five following discs are aurally identical (all numbers appearing in wax are cited):  
Or 916 by Sim Harris (884-1)  
Chal 665 by Ernest Stoneman (884-1; 7223-1)  
Para 3021 by Ernest Stoneman (667; 7223)  
Do 3985 by Ernest Stoneman (7223-1)  
Cq 7755 by Ernest Stoneman (7223-1)

"Pass Around the Bottle" on the following disc is also by Stoneman, but is not the same recording, as there is no fiddle accompaniment:



Ro 597 by Ernest Stoneman (2982; 107535-1).

Larsen informs us of a copy of Cq 7755 that bears the master number (2982). We wonder if this could be different from the Cq 7755 referred to above, and instead have the recording we find on Ro 597?

(b) "Hand Me Down My Walking Cane" has been examined on two distinct copies of Ba 1993. Both records are credited to Ernest Stoneman; both bear the master number 17222 on the label. They differ in the following important respects: one bears the number 7222-1 in the wax, and is indeed by Ernest Stoneman; the other bears the number 7222 and is really by Vernon Dalhart. The Dalhart record is different further in that the label does not have "Plaza Music Company New York" written on it; and the master number is written in a different (*italic*) script.

(c) "The Fatal Wedding" has been examined on the following three labels, and all seem aurally identical:

Ba 2158 by Ernest Stoneman (7287; 948; 107554-1)

Chal 666 by Ernest Stoneman (7287; 948)

Or 946 by Sim Harris (7287; 948)

"The Fatal Wedding" on the following disc seems the same except that the guitar introduction is missing.

Ro 600 by Ernest Stoneman (2987; 107554-1)

In addition to such basic problems, note the following additions to "Plaza" recordings:

Ca 1225: Bully of the Town/Pass Around the Bottle

Chal 666: It's Sinful to Flirt/The Fatal Wedding

Cq 7755: Bully of the Town/Pass Around the Bottle

Linc 2822: Pass Around the Bottle/Bully of the Town

Or 916: Hand Me Down My Walking Cane (Sim Harris)

Note also the correction:

"Sinful to Flirt" appears on Pat 32271 and Pe 12350 (the listed release numbers are incorrect).

Will Roy Hearne informs us that the same titles also appear on the following labels:

Hand Me Down My Walking Cane: GG, Rad, Mad, VD 4119;

GG, Mad, VD 5076

Pass Around the Bottle: GG, Mad, VD 5115; GG, Rad, Mad, VD 4210

Bully of the Town: GG, Rad, Mad, VD 4149; Supt 32279

Fatal Wedding: GG, Rad 4208; GG, Mad, VD 5078; Mad, VD 4119

Are any, or all, of these from the same masters? Are they Stoneman, or Dalhart, or someone else?

Larsen also suggests that the first Plaza session was in late April or early May 1927, and the second session possibly on May 31, 1927. (Masters 7275-77 were recorded May 27.) Masters 7289-91 are occupied, so these cannot belong to the unassigned titles listed at the end of the session.

We request all readers who have any of the records pertinent to this discussion to check the identity of the artist aurally, and to send us the results, along with all appropriate label and wax data.



ADDITIONS AND CORRECTIONS TO  
CHECKLIST OF PUBLISHED HILLBILLY ARTIST DISCOGRAPHIES

(See JELF Newsletter #7 and #8, 1967.)

John Larsen of Denmark sends the following additions to the checklist of discographies (see #7 for abbreviations and format):

- BAR-X-COWBOYS. CD 4. Decca session - type B, except for unissued titles. Personnel given for 1939 Bluebird session, but no records.
- BROWN, DURWOOD. CD 4. Type B (Bob Pinson).
- BROWN, ROY LEE. CD 4. Type D. Personnel, recording location and year of recording given. (Bob Pinson)
- MONTANA, PATSY. CD 3. Type B. Victor 1932-33 sessions only (Bob Healy from Brad McCuen)
- OKEH MEDICINE SHOW ARTISTS. RR 58 (2/64) Type B, complete. (Kunstadt & Colton), additions RR 66, 81.
- LEON SELPH'S BLUE RIDGE PLAYBOYS. CD 4. Type B, incomplete. (Bob Healy)
- STOCKARD, OCIE, & THE WANDERERS. RR 65 (12/64). Type B, Victor session only.
- STONEMAN, ERNEST V. RR should read, Edison records only.
- THOMPSON, UNCLE JIMMIE. RR 80 (11/66). Type B, Columbia only - recording location is lacking. Additions, RR 81.
- TUNE WRANGLERS. Additions RR 78.
- WILLS, BOB. Additions also RR 84.

Also, the 5th entry for the Carter Family should be corrected to read as follows:

--Records Associates, mimeo. (7/63). Type B with takes in most cases. (K. Christie)





## JEMF ADVISORS HOLD ANNUAL MEETING

On January 8, 1968, the annual meeting of the Board of Advisors of the JEMF was held in the offices of the Folklore and Mythology Center at UCLA.

The first matter of business was the election to fill the eight vacancies in the Board of Advisors. The Nominations Committee (Bess Hawes, John Greenway, and Michael Seeger) submitted a slate of nominees consisting of the eight advisors whose terms were due to expire. Re-elected unanimously to serve six year terms were: Eugene W. Earle, E. Linnell Gentry, Willard Johnson, Guthrie T. Meade, Jr., Bob Pinson, Stephen H. Sholes, George Tye, and D. K. Wilgus.

Prof. W. Hand reported that efforts to secure additional storage space for the JEMF from the Chancellor's Planning Office had so far been unsuccessful.

Acting Executive Secretary Norm Cohen presented a progress report for 1967. The report covered five subjects: (1) Friends of the JEMF; (2) Record Reissue Project; (3) Newsletter; (4) Reprint Series; (5) Financial Status. Information that is not contained elsewhere in this Newsletter is summarized as follows:

1. The Friends of the JEMF. In September 1967 the Friends of the JEMF was finally launched, after several months of planning by Ken Griffis and Joe Nixon and the JEMF Directors. The first twenty-five membership cards were issued to those individuals who had already contributed \$5.00 or more to the JEMF before the founding of the Friends. The next cards were issued to individuals as they sent in their applications. To date, 123 memberships have been issued



altogether. Out of each person's contribution, \$2.50 will be for the Newsletter subscription, and the remaining \$2.50 is for the Friends to use for organizational and fund-raising purposes. Any contributions in excess of \$5.00 are regarded as contributions directly to the JEMF.

Ken Griffis and Joe Nixon have prepared extensive mailing campaigns to various categories of individuals in hopes of bringing in more memberships and contributions. Three separate letters have been written, to be sent to over 2000 fans, to fan clubs, and to artists.

2. Record Reissue Project. The decision to initiate a record reissue series was made at a meeting of the Board of Directors in July, 1967, and announced in the September Newsletter. A considerable amount of work has been devoted to clearing up beforehand the legal problems that face such a project. We are moving slowly for the time being, but this way we are less likely to be surprised by any legal complications later.

Shortly before the end of the year, the Record Reissue Committee chairman, Joe D. Boyd, wrote Brad McCuen at RCA Victor asking for a statement of RCA's policy regarding the basic questions of fees for leasing, dubbing, searching for masters, etc. The reply to this letter will probably establish a precedent for the way we try to deal with the other companies. We expect a satisfactory outcome to this initial approach as Victor has consistently been friendly toward the Foundation and its aims.

The 16 selections for the first lp--a sampler covering the years prior to 1941--have been made by Gene Earle. One purpose in this initial set of selections was to pick a recording representing each of the record companies who own material recorded prior to 1941.





At least eleven other lp's have been assigned to editors, and negotiations are in progress for several others.

We have been making inquiries with several pressing companies concerning the cost of producing the albums. No decision has been made yet.

3 Newsletter. Response to the Newsletter, currently our only regular production, is the best indicator of our impact on the fans, collectors, industry, and scholars. We are pleased that it is finding increasing favor with its audience. At the beginning of 1967, we had about 110 paying subscribers. At the end of 1967 this figure had risen to approximately 288. In addition we have been carrying a number of complimentary subscriptions, exchange subscriptions, and free subscriptions to all the Advisors. In view of our financial status, however, we are forced to cut the complimentary subscriptions.

At its inception, the Newsletter cost \$1.00 for 10 issues. We have twice raised the price in the course of 1967 to a current rate of \$2.50 per year (4 issues). At this rate the Newsletter pays for itself.

During the year we have increased considerably the size of the Newsletter. We have moved slowly away from the conception of the Newsletter as just that--a bulletin designed to keep friends informed of the progress of the JEMF--to a journal containing a wide variety of features.

4. Reprint Series. During 1967 two more papers were added to the reprint series (See Reprint #'s 10 and 11 listed on page 37 of this Newsletter). Recently published and soon to be available as Reprint #9 is Judith McCulloh's "Hillbilly Records and Tune Transcrip-



tions." In press is Reprint #12: Linda Burman; "Sail Away Lady" from Ethnomusicology. Several other articles that have recently appeared are being considered for the reprint series.

Reprints #s 1-4 are no longer available. The rapidity with which these numbers were exhausted has prompted us to order larger quantities of reprints in future cases.

5. Finances. The major problem besetting us continues to be one of finances. We began the fiscal year in July 1967 owing the University \$3000.00. After a personal loan to the JEMF from Gene Earle, the debt was reduced to about \$2000.00.

D.K. Wilgus had our archivist's salary paid from his own research grant rather than by the JEMF in order to keep the deficit from running any higher.

Our status as of December 31, 1967 is summarized as follows:

Cash on hand	\$725.00
Debits:	
to UCLA	1835.00
other	<u>1500.00</u>
Net Deficit	\$2610.00

Our only regular income consists of a monthly stipend from the Country Music Association as a result of a contract made with them to duplicate our holdings for the CMA museum. Half of this amount covers the cost of labor; the remaining contributes to our overhead expenses. Thus this money should not be regarded as a grant or donation in any sense; it is entirely for services rendered.

Now that we have a fund-raising arm in the form of the Friends of the JEMF, I think it will be easier to make appeals to artists and other important members of the profession in an impersonal but still effective manner.



## BIBLIOGRAPHIC NOTES OF SPECIAL INTEREST

Publication of A PRELIMINARY DIRECTORY OF SOUND RECORDINGS COLLECTIONS IN THE UNITED STATES AND CANADA has just been announced by The Association for Recorded Sound Collections (ARSC). The Directory is published by the New York Public Library (1967) and is available from them (\$3.00, postage included; Sales Shop--Dept MD, 5th Ave. at 42nd Street, N.Y. 10018).

SING OUT! (Vol. 18, No. 1, Mar/Apr 1968) contains two articles pertinent to early hillbilly music. "J.E. Mainer of Concord, North Carolina," is an (edited) autobiographical account of Mainer's life and musical career.

"Oliver Smith, Street Singer," is an autobiographical account of the life of the recently discovered New York blind street singer. Smith discusses his youth in Atlanta and how he was influenced by his friend, Riley Puckett.

SONGS OF THE AMERICAN WEST, Edited with an introduction by Richard E. Lingenfelter and Richard A. Dwyer; music edited with guitar arrangements by David Cohen (UC Press, 1968, pp. xii + 595; \$17.50) draws heavily on ephemeral printed sources such as newspapers and songsters. A number of the songs are transcribed from early hillbilly recordings.

WESTERN FOLKLORE (Vol. XXVII, Jan 1968) includes another in the series of recent articles by John I. White on cowboy songs and singers. This article, entitled "Great Grandma," relates how White composed the song in the 1920's, basing it on the piece, "Great Grandad." The history of both songs is discussed, as well as White's career as a commercial cowboy singer. (See also Bibliographic Notes, JEMF Newsletter #7, p 33 (Sept 1967).)

HANK WILLIAMS - FROM LIFE TO LEGEND, by Jerry Rivers (Heather Publications, 3285 South Wadsworth Blvd, Denver, 1967, pp 40, \$1.00). An illustrated biography of the career of the important Country-Western singer/composer by the fiddler of his band. Complete Hank Williams discography included.

(Continuation of JEMF Advisors Hold Annual Meeting from page 32)

The Board voted unanimously to keep the office open full time, in spite of the further deficit that would be incurred, until the Executive Secretary, Ed Kahn, returns from Nepal this Spring.





## WORKS IN PROGRESS

JOE D. BOYD (University of Pennsylvania) is completing a discography of recordings dealing with all aspects of farming, farmers, and farm life. He plans to publish the discography, together with a critical survey of the nature and significance of the material, in the near future.

ANNE COHEN (UCLA) is completing her Master's thesis titled "The Pearl Bryan Story: A Study in Popular Stereotypes." The thesis is a study of newspaper and ballad accounts of the murder case. It includes data on all the hillbilly records about the Pearl Bryan murder, with particular attention to the importance and influence of the version recorded by Vernon Dalhart. She is lacking one of the commercial recordings of "Pearl Bryan" and would appreciate a taped dub if any readers have the record; the missing item is OK 45090 by Tobe Little. The thesis was written under the direction of Prof. D.K. Wilgus. Please address any communications c/o JEMF.

ARCHIE GREEN (University of Illinois) is writing a paper on gospel music, particularly as it was recorded by the Okeh Company in the early 1920's on their 40,000 series. The paper stresses the need for study of this era of sacred music parallel to George P. Jackson's treatment of the older religious music.

KEN GRIFFIS (Los Angeles) is working on a history of The Sons of the Pioneers. He is currently interviewing the various members of the group and gathering information on their biographies and careers.

MIKE HALL (UCLA) is engaged in a study of the various conceptions of "hillbilly" music and "hillbilly musicians", particularly as represented in Hollywood films of the period 1927-48. He would appreciate any leads to films which deal in part or in whole with this subject; also to any existing literature which is relevant. This project may result in a Master's thesis. He is currently involved in documentary filming of hoboes in Santa Barbara, Calif. as part of an Ethnographic film training course offered at UCLA. (Send any information c/o JEMF)

RICHARD REUSS (Indiana University) has completed a bibliography of writings on or by Woody Guthrie. A significant portion of the material considered consists of articles from ephemeral publications, record liner notes, etc. The bibliography has been accepted for publication.

\* \* \* \* \*

We welcome contributions for this column from readers, and would like to encourage anybody who has information which might be helpful to the projects mentioned to contact the individual involved.



## JEIF HOLDINGS: SONG FOLIOS Part 1

In this issue, the Newsletter is beginning a list of the song folios which the JEIF has on file, excluding those held on microfilm only. The Foundation would appreciate receiving any song folios which it lacks.

ROY ACUFF AND HIS SMOKY MOUNTAIN SONGS, Acuff-Rose Publications, 1943  
 Roy Acuff Song Folio (no cover), Acuff Rose Publications, 1943  
 ROY ACUFF SONG FOLIO NO. 102, Acuff Rose Publications, 1945  
 AL AND PETE (THE INSPIRATION BOYS), Forster Music Publisher, 1929  
 50 FAVORITES SUNG BY ALBERTA SLIM, SONG BOOK NO. 1, CFQC, 1941 (?)  
 50 BAR X COWBOY SONGS, ALBERTA SLIM'S, FEATURED OVER CFQC-SASKATOON, NO. 4 BOOK, 1942 (?)  
 50 LATEST COWBOY & MODERN SONGS, ALBERTA SLIM & ANNABELLE'S FAVORITE SONGS, FEATURED OVER RADIO STATION CFQC SASKATOON, NO. 5 BOOK (no date)  
 ALBERTA SLIM'S WESTERN SONGS NO. 1, Gordon V. Thompson Ltd., 1947  
 ALBERTA SLIM'S SONGS OF THE BAR-X RANCH, FOLIO NO. 2, Empire Music, 1950  
 ALBERTA SLIM'S CIRCUS & COWBOY SONG BOOK, FOLIO NO. 3, Empire, 1951  
 ALBUM OF FAMOUS HILLBILLY SONGS, D. Davis & Co., 1934  
 ALL-STAR COWBOY SONGS, Robbins Music Company, 1944  
 REX ALLEN, ARIZONA COWBOY, SONG FAVORITES, NO. 1, Hill & Range, 1954  
 REX ALLEN, THE ARIZONA COWBOY, MOUNTAIN BALLADS & COWBOY SONGS, M.M. Cole Publishing Co., 1945  
 THE ALMANAC SINGERS, SONGS OF, BOOK 1, Bob Miller, Inc., 1942  
 ANN-JUDY & ZEKE, COLLECTION OF ORIGINAL SONGS OF THE HILLS & POPULAR OLD TIME MOUNTAIN TUNES, Robbins Music Corp., 1934  
 THE ARKANSAS WOOD-CHOPPER'S WORLD'S GREATEST COLLECTION OF COWBOY SONGS WITH YODEL ARRANGEMENT, M.M. Cole Publishing, 1931  
 BOB ATCHER'S HOME FOLKS FAVORITES, Acuff Rose, 1943  
 EDDY ARNOLD FOLIO OF SONGS YOU LOVE, BOOK ONE, Wallace Fowler, 1944  
 EDDY ARNOLD'S RADIO FAVORITES SONG BOOK, NUMBER A-1, Adams-Vee & Abbott, 1946  
 EDDY ARNOLD'S FAVORITE SONGS, Hill & Range Songs Inc., 1948  
 GENE AUTRY'S SENSATIONAL COLLECTION OF FAMOUS ORIGINAL COWBOY SONGS & MOUNTAIN BALLADS, M.M. Cole, 1932  
 GENE AUTRY'S FAMOUS COWBOY SONGS AND MOUNTAIN BALLADS, BOOK NO. 2, M. M. Cole, 1934  
 GENE AUTRY & JIMMY LONG COWBOY SONGS - MOUNTAIN BALLADS, M.M.Cole, 1935  
 GENE AUTRY'S DE LUXE EDITION OF FAMOUS ORIGINAL COWBOY SONGS & MOUNTAIN BALLADS, M. M. Cole, 1936  
 GENE AUTRY'S FAVORITE FOLK SONGS, Western Music Publishing, 1940  
 SONGS AND SCENES FROM REPUBLIC PICTURES FEATURING GENE AUTRY, Western Music Publishing, 1940  
 SGT. GENE AUTRY PRESENTS HIS FAVORITE PATRIOTIC & HILLBILLY SONGS, Paramount Music Corp, 1942  
 SONGS GENE AUTRY SINGS, Western Music Publishing, 1942  
 GENE AUTRY'S HIT KIT, Western Music Publishing, 1946  
 BAILEY BROS. SONG BOOK (No other information given; apparently wartime)  
 SONGS THE BAILEY BROTHERS SING, 1946  
 JOHNNIE & HOMER, THE BAILES BROTHERS SONG FOLIO, Acuff Rose, 1946  
 JOHNNIE & HOMER, THE BAILES BROTHERS SONG FOLIO NO. 2, Acuff Rose, 1948  
 FLEMING ALLAN'S FOLIO OF BOB BAKER WESTERN SONGS NO. 1, American Music, 1939







ROY BAKER'S HOME & HILL COUNTRY BALLADS NO. 9, American Music, 1943  
 "HAPPY GO LUCKY" JOE BARKER & HIS CHUCKWAGON GANG ROUNDUP OF SONG HITS  
 BOOK NO. 1, Dixie Music Pub. Co., 1943  
 BUCK BEEMAN (THE FIDDLIN' FOOL FROM KANSAS) AND HIS WESTERN PALS NORTH-  
 WESTERN BARN DANCE SONGS, Dixie Music Pub. Co., 1946  
 "RED" BELCHER'S ROUNDUP OF FAVORITE HILL SONGS BOOK NO. 1, Dixie, 1942  
 AL BERNARD'S MODERN SPIRITUALS, Stasny Music Corp, 1938  
 BIG SLIM--THE LONE COWBOY, FAVORITE SONGS (H.C. McAuliffe) (No pub.or date)  
 FOLIO OF FAVORITE RADIO SONGS OF BIG SLIM, THE LONE COWBOY, American  
 Music Pub. Co., 1946  
 FOLIO OF FAVORITE RADIO SONGS OF BIG SLIM, THE LONE COWBOY, FOLIO NO.2,  
 American Music Pub. Co., 1965  
 THE COWBOY BLUE YODELER, BILLY BINNS' RANCH, RANGE & HOME SONGS, BOOK  
 NO. 1, Stasny Music Corp., 1936  
 BLUE GRASS ROY, THE HAILINS KORN KRACKER, BOOK NO. 4 - WORLDS GREATEST  
 COLLECTION OF COWBOY AND MOUNTAIN BALLADS, H.M. Cole, 1936  
 BLUE GRASS ROY'S COLLECTION OF MOUNTAIN AND HOME SONGS, M.M Cole, 1936  
 JOHNNY BOND'S SONGS OF THE RED RIVER VALLEY, Gordon Music Company, 1944  
 BILL BOYD AND HIS COWBOY RAMBLERS' FOLIO OF WESTERN SONGS NO. 1,  
 American Music, Inc. 1939  
 BILL BOYD SONG BOOK, H.M. Cole Publishing Co., 1943  
 SLOKY MOUNTAIN HILLBILLIES, WILLIE AND RAY BREWSTER SONG FOLIO NO. 1  
 ELTON BRITT'S COLLECTION OF COWBOY SONGS, BOOK 2, Bob Miller Inc., 1938  
 STAR COLLECTION OF HOME SONGS FEATURED BY ELTON BRITT, United, 1939  
 ELTON BRITT'S COLLECTION OF FAMOUS RECORDED SONGS, Bob Miller, Inc., 1943  
 ELTON BRITT'S SONG BOOK, Tannen Music, Inc., 1949  
 THE BRONCO BUSTERS SONG ALBUM, "TEXAS RUBY" OWENS (THE YODELLING COWGIRL)  
 & "ZEKE" CLEMENTS, Davis Printing Co., (no date)  
 HARRY BRYAN, THE LONE COWBOY, SONGS OF THE MOUNTAINS AND PLAINS, Dixie  
 Music Pub. Co., Copyright Rialto, 1939  
 SONGS BY SLIM BRYANT AND HIS WILDCATS, VOL. VII, Hoyt "Slim" Bryant, 1948  
 SONGS OF THE HILLS & PLAINS BY "SLIM" BRYANT AND HIS WILDCATS, VOL. VI,  
 Hoyt "Slim" Bryant, 1945  
 BOOK OF ORIGINAL SONGS BY HAL BURNS AND BILL NETTLES AS FEATURED ON  
 HAL BURNS' "HILLBILLY HAYRIDE", 1945  
 BUCK'S ROCK SONG BOOK, Buck's Rock Work Camp, 1959  
 JAY BURNETTE, THE "SONG FELLOW", TIME TESTED MELODIES THAT NEVER GROW  
 OLD, H.M. Cole, 1930  
 THE SMILEY BURNETTE SONG BOOK, M.M. Cole, 1935  
 SMILEY BURNETTE COWBOY SONG BOOK, Stasny Music Corp., 1940  
 OLD FASHIONED SONGS AS SUNG BY THE BUSKIRK FAMILY, ORIGINAL HILL SONGS  
 AND SACRED NUMBERS, FOLIO 1, J. Everett Buskirk, 1939  
 CECIL CAMPBELL'S ROUNDUP OF FOLK SONG FAVORITES, Hill & Range, 1948  
 OLD TIME SONGS AND MOUNTAIN BALLADS AS FEATURED BY CAP, ANDY AND FLIP,  
 Warren Caplinger, 1934  
 CAP, ANDY AND FLIP, FIRESIDE MELODIES, Warren Caplinger, 1936  
 JENNY LOU CARSON SONG BOOK, H.M. Cole, 1942  
 MARTHA CARSON'S SPIRITUAL SONG FOLIO NO. 1, Acuff-Rose, 1954  
 CARTER FAMILY ALBUM OF OLD FAMILY MELODIES, Southern Music, no.date  
 THE YODELING COWBOY, WILF CARTER'S, BROADCASTING OVER COLUMBIA NETWORK  
 AS MONTANA SLIM, COWBOY SONGS WITH YODELS, Gordon V. Thompson, 1935  
 MORE COWBOY SONGS BY WILF CARTER...NO. 2, Gordon V. Thompson, 1936  
 COWBOY SONGS BY WILF CARTER POPULARLY KNOWN AS MONTANA SLIM, NO. 3,  
 Gordon V. Thompson, 1938  
 WILF CARTER, MONTANA SLIM, SONGS OF THE PLAINS AND ROCKIES, Southern,  
 1938



## JENF REPRINT SERIES

The following reprints are available at 50¢ apiece.

5. "The Skillet Lickers: A Study of a Hillbilly String Band and its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965)
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965)
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965)
8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965)
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967)
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967)

## MISCELLANEOUS PUBLICATIONS

The following publication is available from the Foundation in single or multiple copies at \$1.00 each.

Program Guide to 3rd Annual UCLA Folk Festival

Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others.

## ADDENDA AND ERRATA

Inadvertantly omitted from the last issue of the Newsletter (#8, p. 38) was the following information concerning the M.A. Thesis of Barrett Hansen: The thesis was submitted for the degree M.A. in Music at UCLA, 1967.

The last issue of the Newsletter (December, 1967) erroneously was designated No. 7; it should have been No. 8. No. 7 was the September, 1967 issue.



# JEMF

JOHN EDWARDS MEMORIAL FOUNDATION

## NEWSLETTER

Vol. IV, Part 2 -- June 1968 -- No. 10

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The John Edwards Memorial Foundation is an archival and research center devoted to the study of commercially recorded and published American folk music. It is chartered as an educational non profit corporation supported by gifts and contributions.

The JEMF Newsletter is published quarterly, with volumes running from January through December. Issues are numbered consecutively from the inception of the Newsletter. Members of the Friends of the JEMF receive the Newsletter as part of their \$5.00 annual membership dues; individual subscriptions are \$2.50 a year. Back issues of Vols. II and III are available at 35 cents a number; Vol. IV, 75 cents.

The JEMF Newsletter is edited by Norman Cohen and Ed Kahn. Please address communications to the John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California, 90024.







## COMMERCIAL MUSIC GRAPHICS: FIVE

A perplexing question in the history of commercial country music is its "regionality." Where did it originate; how did it spread; who comprised its audience? It is known that the pioneer old-time recording artists were mainly rural folk from the area roughly bounded by Atlanta, Washington D. C., and Knoxville. It is also known that, from the beginning, the phonograph records of Fiddlin' John Carson, Henry Whitter, Gid Tanner, Riley Puckett, George Reneau, Fiddlin' Powers, and their peers were purchased from New England to California.

Unfortunately, we cannot document the nation-wide sales of early hillbilly records by account books or ledgers preserved by the industry. No such data are available. Even though many students (including myself) assert that Vernon Dalhart's "Wreck of the Old 97/The Prisoner's Song" (Victor 19427) was hillbilly music's first great national hit, there are no precise sales figures by states or regions for this disc.

Hence, to explore the problem of who bought early old-time records, it is necessary to turn to available material. One such document is the Aeolian Company's "'Uncle Am' Stuart" full-page advertisement in The Talking Machine World, Volume 20, August 15, 1924. This ad obviously is important to "Uncle Am" fans for his photograph and the listing of his first four released records, but the feature is also most valuable for its list of 22 Vocalion Red Record distributors from all sections of the United States.

It must be remembered that The Talking Machine World was read by thousands of retail dealers in the 1920's. When customers wanted "new" or "special" records it was incumbent on dealers to reach wholesale or jobber distributors in metropolitan centers. Therefore, the Vocalion



copy-writer told "dealers North and South" that Stuart's records "are going to be brilliant business builders." My present-day translation of this text is: Vocalion assumed that Maine and Oregon loggers, or North Dakota and Louisiana plow boys (as well as Tennessee mountaineers) would find "Uncle Am's" music appealing enough to necessitate dealers stocking his discs in retail outlets throughout the land.

Ideally, such a hypothesis ought to be supported by specific sales figures, but I have already indicated their unavailability. Consequently, a mid-1924 ad which gives some graphic evidence of anticipated nation-wide purchasing interest in early hillbilly records is an important substitute for non-existent sales sheets.

A few words on Ambrose Stuart are also in order. On June 15, 1924, The Talking Machine World carried a brief story on his recording debut in New York City. He was 73 years old at the time--perhaps this figure was a guess--and recently (April or May) had won the championship at Knoxville's Old Fiddlers' Association convention. An Aeolian Company representative--probably someone in Sterchi Brothers, a retail furniture business as well as Vocalion's jobber--had heard "Am" play and arranged the northern recording trip. It was at this session that the Morristown (Tennessee) fiddler also broadcast over Station WJY from New York's Aeolian Hall (in the Times Square district) to elicit the "reckless" response by a "well-known radio reviewer" cited in the August 15 ad.

Following "Uncle Am's" death a relative, William Cobb, wrote an account of the old fiddler and his brother, a noted Southern Methodist preacher and Anti-Saloon League leader. The sketch, "Cousin Am and Cousin George," was published in the American Mercury (15, Oct. 1928).



# VOCALION

## RED RECORDS



"Uncle Am"  
**STUART**  
*Champion Fiddler of*  
**Tennessee**

### Exclusive Vocalion Record Artist

"'Uncle Am's' playing made me feel reckless the rest of the evening," wrote a well-known radio reviewer after hearing "'Uncle Am'" fiddle.

The Vocalion Records of this champion fiddler from the Sunny South are going to be brilliant business builders for Red Record dealers. North or South. "'Uncle Am's'" fiddling makes 'em all pat their foot.

#### "Am" Stuart Records

All 10" 75c

- |   |   |
|---|---|
| 14839 Cumberland Gap (Hoedown),<br>Accomp. by Banjo Picker    | 14841 Sally Gooden (Breakdown),<br>Accomp. by Piano—Vocal Chorus                    |
| Grey Eagle (Hoedown),<br>Accomp. by Banjo Picker              | Leather Breeches (Breakdown),<br>Accomp. by Banjo Picker                            |
| 14840 Sourwood Mountain (Hoedown),<br>Accomp. by Banjo Picker | 14843 Billie in the Low Ground (Punchon-<br>Floor Dance), Accomp. by Banjo Picker   |
| Waggoner (Hoedown),<br>Accomp. by Banjo Picker                | Rye Straw (or Unfortunate Pup)<br>(Punchon-Floor Dance),<br>Accomp. by Banjo Picker |

*Playable on All Phonographs*

**The AEOLIAN COMPANY**  
**AEOLIAN HALL** **NEW YORK**

#### Distributors of Vocalion Red Records

- MUSICAL PRODUCTS DISTR. CO.,  
37 E. 18th St., New York City
- WOODSIDE VOCALION CO.,  
154 High St., Portland, Me.
- A. C. ERISMAN CO.,  
174 Tremont St., Boston, Mass.
- GIBSON-SNOW CO.,  
306 W. Willow St., Syracuse, N. Y.
- LINCOLN BUSINESS BUREAU,  
1011 Race St., Philadelphia, Pa.
- PITTSBURGH PHONO. DISTR. CO.  
217 Stanwix St., Pittsburgh, Pa.
- VOCALION RECORD CO. OF MD.  
305 N. Howard St., Baltimore, Md.
- O. J. DEMOLL & CO.,  
12th and G Sts., N.W., Washington,  
D. C.
- S. E. LIND, INC.,  
2765 W. Fort St., Detroit, Mich.
- VOCALION CO. OF CHICAGO,  
Distributors of Vocalions and  
Vocalion Records,  
529 S. Wabash Ave., Chicago, Ill.
- OHIO MUSICAL SALES CO.,  
1747 Chester Ave., Cleveland, O.
- LOUISVILLE MUSIC CO.,  
570 S. 4th St., Louisville, Ky.
- STERCHI BROS., Knoxville, Tenn.
- STERCHI FURN. & CARPET CO.,  
Atlanta, Ga.
- D. H. HOLMES CO., New Orleans, La.
- REINHARDT'S, INC., Memphis, Tenn.
- RADIO EQUIPMENT CO.,  
1319 Young St., Dallas, Tex.
- STONE PIANO CO., Fargo, N. D.
- STONE PIANO CO.,  
Distributor of Vocalions and Vocalion  
Red Records,  
826 Nicollet Ave., Minneapolis, Minn.
- MOORE-BIRD CO.,  
1720 Wazee St., Denver, Colo.
- MUNSON-RAYNER CORP.,  
643 S. Olive St., Los Angeles, Cal.
- MUNSON-RAYNER CORP.,  
86 Third St., San Francisco, Cal.





It is one of the earliest biographical portraits of a country fiddler and, to this day, it remains one of the warmest. The article was reprinted in Record Research (Issue 23, June-July 1959).

Readers who have this issue are invited to compare its cover with The Talking Machine World page included here. The Record Research editors reproduced an almost identical ad, but with the VOCALION RED RECORDS head deleted. Record Research did not cite its source (and I shall be in the favor of readers who can supply this fact). However, a comparison of the two features reveals that both 1924 journals used similar textual copy but different type faces. This implies that the two ads were not printed from mats supplied by the Aeolian Company or its public relations agent; rather we can assume that copy and layout were sent to separate journals whose typographers were free to compose the ads from their respective type fonts.

It is difficult to assert any priority in values during 1968 for reproducing a 1924 advertisement. I have suggested that this particular feature tells us something of one fiddler, and, more importantly, something of the market for early commercial country music. "Uncle Am" recorded for a much wider audience than for his East Tennessee neighbors. In 1928 his kinsman William Cobb knew that Am's discs would "gladden the hearts of music lovers long after (Cousin) George's (Reverend G. R. Stuart) roars have been forgotten." Cobb asserted the durability of and esthetic response to "Am's" music. The copy-writer, who placed the sites of 22 Vocalion distributors in "Am's" ad, asserted a belief in Stuart's music's "regionality" as extensive as America's boundaries.

--Archie Green



# "UNCLE AM" STUART DISCOGRAPHY

The following is an exploratory discography of all issued recordings made by Ambrose Stuart. The fourteen selections were originally recorded in New York for the Aeolian Company for release on their Vocalion standard 14000 series. The exact date of recording is not known, but based on masters cut by Fletcher Henderson (mx 13278 on May 28, 1924) they must have been made in early June 1924. This jibes well with the account of events reconstructed by Green on the previous pages of this Newsletter.

When the Vocalion 5000 Special Series for Southern States was begun in late 1926, the seven Stuart discs, along with other hillbilly records by Uncle Dave Macon, George Reneau, etc., were transferred from the 14000-15000 series to the new 5000 series.

Brunswick ledger sheets dated Oct 6, 1926, list the same fourteen titles as by Uncle "Am" Stewart (sic), each one bearing the notation, "same as Vocalion master . . . ." We assume this means the old masters were reprocessed, and not that a new recording session was held. However, this does raise the general problem of the meaning of the Brunswick/Vocalion ledger sheet dates. Are they recording dates, or simply ledger entry dates? These Brunswick masters were used on a special Brunswick 1000 series. To our knowledge, no other records were released on this series, making it the only numerical series devoted entirely to a single artist.

MASTER NUMBERS		SELECTION	RELEASE NUMBERS	
Vocalion	Brunswick		Vocalion	Brunswick
E13300	20338	Billie in the Low Ground (Puncheon Floor Dance) (Fiddler)	14843, 5038	1003
E13302	20340	Old Liza Jane (Hoe-down) (Fiddle with banjo acc. & vocal choruses by Gene Austin)	14846, 5039	1004
E13305	20336	Sally Gooden (Break-down) (Fiddle with banjo acc. & vocal choruses by Gene Austin)	14841, 5037	1002
E13307	20343	Dixie--with variations (Fiddler)	14888, 5048	1005
E13308	20335	Waggoner (Hoe Down) (Fiddler)	14840, 5036	1001
E13310	20333	Grey Eagle (Hoe Down) (Fiddler)	14839, 5035	1000
E13313	20332	Cumberland Gap (Hoe Down) (Fiddle with banjo acc.)	14839, 5035	1000



MASTER NUMBERS		SELECTION	RELEASE NUMBERS	
Vocalion	Brunswick		Vocalion	Brunswick
E13314	20334	Sourwood Mountain (Hoe Down) (Fiddle with banjo acc.)	14840, 5036	1001
E13315	20337	Leather Breeches (Break-down) (Fiddle with banjo acc.)	14841, 5037	1002
E13319	20341	Forki Deer (River) (Hoe Down) (Fiddle with banjo acc.)	14846, 5039	1004
E13321	20345	Nigger in the Woodpile (Break-down) (Fiddle with banjo acc.)	14919, 5053	1006
E13322	20342	Old Granny Rattle Trap (Hoe Down) (Fiddle with banjo acc.)	14888, 5048	1005
E13324	20344	George Boker (Break-down) (Fiddle with banjo acc.)	14919, 5053	1006
E13329	20339	Rye Straw or The Unfortunate Dog (Fiddle with banjo acc.)	14843, 5038	1003

A few "Am" Stuart records were issued in the Silvertone 3000 series in about 1926. Although proof is lacking, it is almost certain that these sides used the Vocalion masters listed above. This portion of the discography may be incomplete, and we welcome additions from readers.

Silvertone 3051 UNCLE "AM" STUART George Boker/Nigger in the Woodpile  
 Silvertone 3064 UNCLE "AM" STUART Cumberland Gap/Grey Eagle

#### COMING IN FUTURE ISSUES

Number Six in the Commercial Music Graphics will feature a McFarland and Gardner handbill. Also in the next issue will be the Annual Progress Report, bringing our friends and readers up to date on work at the JEMF during the fiscal year just ending.

In future issues we plan to begin a series titled "Materials Toward a Study of Early Commercial Country Music." Each article in the series will contain newspaper clippings documenting the beginnings of country music on radio in various cities. We will begin the series with such cities as Atlanta, Nashville, and Fresno.





BIBLIO-DISCOGRAPHIES: THE "WHITEHOUSE BLUES"-  
"MCKINLEY"- "CANNONBALL BLUES" COMPLEX

With this issue of the Newsletter we inaugurate a new, and what we hope will be a regular, feature: A biblio-discographic study. Each article in this series will treat a particular song, listing all the recorded and published references arranged in a manner to show the relationships among the different versions and variants extant. The articles are not complete case studies because they do not consider fully such externals as historical, sociological, or cultural factors.

In keeping with the general aims of the JEMF, these studies will treat only ballads and songs which we feel cannot profitably be analyzed without a thorough knowledge of the relevant commercial recordings.

We welcome contributions from readers who wish to present comparable biblio-discographies on other songs or instrumental pieces.

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This biblio-discography covers a folksong complex which focuses on the assassination of President McKinley by anarchist Leon Czolgosz in Buffalo, N.Y., in 1901. Although this complex is not mentioned in G. Malcolm Laws Jr.'s Native American Balladry (Philadelphia, 1964), variants resemble several songs in the "Ballads of the Negro" section of Laws' syllabus. They share a tune similar to that usually found with "The Boll Weevil" (I 17) and "Railroad Bill" (I 13). Laws cites as a Negro ballad cliché a stanza used in Puckett's McKinley (group IC, cited below), and the variants listed contain other examples of textual resemblances to ballads of Negro origin.<sup>1</sup> While folklorists have published several variants, the complex has not attracted the attention of scholars. The reasons for its neglect are significant.

A key problem faced by the student of American folk music disseminated by commercial media is the fact that commercial recordings



of folksongs from a given region may differ in several ways from field recordings made in the same area. For example, one finds practically no instances of field recordings in the 1920-1950 period from the Southern mountains which include the autoharp. Yet this instrument was a popular one on commercial recordings by performers from that region.<sup>2</sup> Conversely, Library of Congress and other field recordings from this area include numerous examples of the mountain dulcimer, an instrument rarely found on commercial recordings.

One seldom obtains documentation of the full repertory of commercial folk artists, but it appears that most of them recorded commercially only a portion of their repertory. The same artists, when approached by field collectors, often gave a different portion of their repertory. A case in point is the Georgia bluesman and street singer, Blind Willie McTell, whose 1940 Library of Congress recordings present songs and performance styles not found on his commercial recordings.<sup>3</sup>

In a similar way certain songs from folk tradition have been recorded commercially more often than by folksong collectors. Such is the case with the blues-ballad about McKinley's death.<sup>4</sup> Given the printed references, there is only limited evidence for the existence of the song in tradition. Discographical information shows that the song was introduced from oral tradition in two full and distinct forms (IB, Poole, 1926; and IC, Puckett, 1929) on commercial recordings, and that a third related lyric folksong (II, Carter Family, 1930) was also introduced on recordings. In addition, the "White House Blues" version (IB) seems to have re-entered folk tradition, or at any rate to have undergone variation and re-creation characteristic of folksongs in oral tradition during its career on hillbilly records.



The following chart suggests interrelationships among the various song texts and serves as a guide to the annotated biblio-discography which follows. Group I includes the songs which deal directly with the assassination; group II includes texts based on a song of origin independent of but probably influenced by group I. While the listings are as complete as the writer could make them, not all recordings have been heard. Furthermore, the listing of later derivative recordings of groups II and IB is probably incomplete. In both cases imitators of the Carter Family and Bill Monroe have not strayed far from the original. The writer welcomes comments, corrections and additions.<sup>5</sup>

I. "McKinley" (1915)	II. "Cannon Ball Blues" (1915)
IA. Field versions, 1925 and on. Not related to each other, not clearly related to recordings.	Blues, jazz versions
IB. "White House Blues"-----Carter Family version Poole, 1925	(1930)
Variants learned directly from Poole	Variants learned directly from Carter Family
Bluegrass variants	
IC. "McKinley" Puckett, 1929	
	Variants learned directly from Puckett

## NOTES

<sup>1</sup>Laws, p. 89.

<sup>2</sup>See A. Doyle Moore, "The Autoharp: Its Origin and Development from a Popular to a Folk Instrument," New York Folklore Quarterly, XIX (1963), p. 272.





<sup>3</sup>McTell recorded some 85 songs between 1927 and 1936, of which 48 were released. He recorded again after 1942. See R. M. W. Dixon and J. Godrich, Blues & Gospel Records 1902-1942 (Harrow, Middlesex, England, 1963), pp. 427-429.

<sup>4</sup>The term "blues-ballad" was coined independently at different times by W. C. Handy and D. K. Wilgus: Wilgus, "Folklore Associates," Sing Out!, Vol. 14, No. 6 (Jan. 1965), p. 65.

<sup>5</sup>I wish to thank the following persons for their assistance: Archie Green; Guthrie T. Meade, Jr.; Joseph C. Hickerson; D. K. Wilgus; Michael Seeger; Peter R. Aceves; Barbara Kirschenblatt-Gimblett; Dick Reuss; Pat Dunford; Brad McCuen; Dave Freeman; Richard Blaustein; Frank J. Gillis; and Norm Cohen.

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IA.--Songs from oral tradition with no direct recorded antecedents

1. ("an American ballad on the murder of President McKinley")

Edward Nehls, ed., D. H. Lawrence: A Composite Biography, Vol. I, 1885-1919 (Madison, Wisc., 1957), p. 294, footnote 12, chapter 14.

Eleanor Farjeon spent a Sunday with D. H. Lawrence and others in April, 1915. Lawrence sang the ballad, "with words of brutal jocularity . . . to an air of lilting sweetness." One verse is quoted:

Mr. McKinley he ain't done no wrong  
He went down to Buffalo way Michigan along  
For to lay him down, boys, for to lay him down.

The other songs sung by Lawrence were Negro spirituals; this song was not identified as being from Negro tradition.

2. "Solgot Walk Up To McKinley"

Arthur Kyle Davis, Jr., Folk-Songs of Virginia: A Descriptive Index and Classification . . . (Durham, N.C., 1949), p. 263. Two stanzas sung by an "old woman of Nottoway County, Virginia, 1925"

This and the previous citation constitute the only variants collected prior to the first commercial recording of the song.

3. "President McKinley"

R. W. Gordon, "Old Songs that Men have Sung," Adventure Magazine, January 1, 1927. A text of nine stanzas sent in by Mr. Frank L. Middleton of Virginia.



Although published after the first commercial recording was made, this item appeared in print about the same time as the recording. It differs markedly from the Poole text (IB, 1). Gordon states, "I suspect negro origin for the whole song . .

4. "McKinley" or "Oh! Roosevelt in his White House"

Davis, Folk-Songs, p. 263. Four stanzas sung by C. A. Sutherland, Dickenson County, Virginia, 1928.

5. "Assassination of McKinley"

Ruby Duncan, "Ballads and Folk Songs Collected in Northern Hamilton County /Tenn./ (Unpublished master's thesis, University of Tennessee, 1939), pp. 253- 254. Nine stanzas sung by Mrs. Dora Ray of Sale Creek, Tennessee.

This performance has some verses in common with the Puckett (IC) version.

6. "Zolgotz (or White House Blues)"

Sung by Bascom Lamar Lunsford. Library of Congress, Archive of American Folksong AAFS 1819B (10" 78 rpm disc). Recorded in Washington, D.C., 1940. Reissue: AAFS L29, Songs and Ballads of American History and of the Assassination of Presidents (12" 33 1/3 rpm disc).

Lunsford's alternate title, also announced on the recording, indicates his awareness of the Poole derived variants (IB, below).

7. "McKinley"

MacEdward Leach and Horace B. Beck, "Songs from Rappahannock County, Virginia," Journal of American Folklore, LXIII (1950), p. 276. Sung by James Dorcey of Newport, Rhode Island.

Dorcey, a Negro, sang one verse about T'solga.

8. "McKinley"

Leach and Beck, p. 277. Sung by Silas Pendleton, a native of Rappahannock County who was recorded at Newport, Rhode Island.

9. "Huey Long"

Leach and Beck, p. 278. Sung by Silas Pendleton.

This uses the tune and some of the words from his version of "McKinley." Because of the topical nature of the song, it has been used several times as the basis for a topical



re-creation such as this (see IB, 17 and II, 21)

IB.--The Poole "White House Blues" and its derivations

1. "White House Blues"

Sung by Charlie Poole and the North Carolina Ramblers (vocal solo by Poole). Columbia Records 15099D (w142658) (10" 78 rpm disc). Recorded in New York City, September 20, 1926. Reissues: Folkways Records FA 2951 (formerly FP 251), Anthology of American Folk Music: Ballads (12" 33 1/3 rpm disc); County Records 505, Charlie Poole and the North Carolina Ramblers (12" 33 1/3 rpm disc).

The first commercial recording, of twelve stanzas. The title "White House Blues" appears here for the first time, as does the phrase, "from Buffalo to Washington."

2. "The Road to Washington"

Sung by Ernest V. Stoneman (vocal solo). Okeh Records 45125 (W81079) (10" 78 rpm disc). Recorded in New York City, May 12, 1927.

In an interview, May 19, 1963, at Bean Blossom, Indiana, Stoneman told the writer that he learned the song from Poole, orally. He explained differences in text by saying that Poole was difficult to understand even when one was in the same room with him.

3. "Unlucky Road to Washington"

Sung by Ernest V. Stoneman (vocal solo). Edison Records 52299 (18441) (10" 78 rpm disc) and 5545 (16470) (cylinder). Recorded in New York City, April 25, 1928. Reissue: Historical Records HLP 8004, Ernest Stoneman and his Dixie Mountaineers 1927/28 (12" 33 1/3 rpm disc).

4. "White House Blues"

Aaron Campbell and George Holstein, Ballads of By-Gone Days: Favorite Radio Songs of Campbell and Holstein, Volume 2 (Kansas City, Mo., 1931), p. 17.

The text is similar to Poole's.

5. "From Buffalo to Washington"

Sung by The Swing Billies (vocal solo by Charlie Poole, Jr.). Bluebird Records 7121B (BS-013031) (10" 78 rpm disc). Recorded in Charlotte, N. C., August 6, 1937.





Original recording sheet shows title as "White House Blues," but crossed out and "From Buffalo to Washington" substituted.

6. "White House Blues"

Sung by Maynard Britton (vocal solo). Library of Congress, Archive of American Folksong 1523 A1 (field recorded disc). Recorded in Clay County, Kentucky, 1937. Printed and transcribed by Ruth Crawford Seeger in: John A. and Alan Lomax, Our Singing Country (New York, 1941), pp. 256-257.

The recording quite close to Poole's, following his verse sequence but omitting the first and last verses. This does not show up in the Lomax printing because the text has been edited slightly and the verse order altered.

7. "White House Blues"

Sung by the Pine Ridge Boys (vocal duet by Marvin Taylor and Douglas Spivey). Bluebird Records 8626 (BS-056523) (10" 78 rpm disc). Recorded in Atlanta, Ga., Oct. 11, 1940.

8. "White House Blues"

Sung by Bill Monroe and his Blue Grass Boys (vocal solo by Monroe). Decca Records 29141 (85736) (10" 78 rpm and 7" 45 rpm discs). Recorded in Nashville, Tenn., July 1, 1953. Reissue: Decca Records DL 4780, The High Lonesome Sound (12" 33 1/3 rpm disc).

Ralph Pinzler's notes to DL 4780 indicate that Monroe learned the song from an old record belonging to his brother Charlie.

9. "White House Blues"

Performed by Sonny Osborne (banjo instrumental). Big 4 Hits Records 24 (8063) (10" 78 rpm and 7" 45 rpm discs). Recorded in Cincinnati, Ohio, ca. October, 1952. Reissues include: Gateway Records LP 19, Five-String Hi-Fi (12" 33 1/3 rpm disc); Palace Records 756, Hank Hill and Stanley Alpine (12" 33 1/3 rpm disc).

Although recorded before Monroe's version, this performance was learned from Monroe, who had played the tune often on radio and in personal appearances prior to his recording of it.

10. "White House Blues"

Sung by Earl Taylor and the Stoney Mountain Boys (vocal solo by Taylor). Folkways Records FA 2318, Mountain Music Bluegrass Style (12" 33 1/3 rpm disc). Recorded in Baltimore, Md., ca. 1958.



This and the following four examples are, like Osborne's, bluegrass performances patterned on Monroe's.

11. "Whitehouse Blues"

Sung by Glen Neeves and Grayson County Boys (vocal solo by Neeves). Kanawha Records 302 (Formerly Folk Promotions Records 12957), 28th Annual Galax Old Fiddlers Convention (12" 33 1/3 rpm disc). Recorded in Galax, Va., August 9, 1963.

Based on Monroe's performance, but shorter.

12. "White House Blues (parts 1 and 2)"

Sung by Clyde Moody (vocal solo). Wango Records LP 102, "The Carolina Woodchopper" Clyde Moody Sings from the Past. Recording location unknown, ca. 1965.

Parts 1 and 2 are actually alternate "takes," identical except for one verse. Although this performance reflects Monroe's, as might be expected because of Moody's tenure as Monroe's guitarist, it also contains one verse (Part 1, verses 3 & 5; part 2 verse 3) not found in the Monroe or Poole performances. This verse does appear in the Puckett (IC) variants.

13. "White House Blues"

By Raymond Fairchild (writer has not heard this recording). Rural Rhythm Records RR-146, King of the Smokey Mountain Five String Banjo Players (12" 33 1/3 rpm disc). Recording location unknown, ca. 1966.

14. "White House Blues"

By Don Reno and Bill Harrell (vocal solo by Harrell with harmony on refrain by Reno). Rhythm Records RR-DR-171, Don Reno & Bill Harrell with the Tennessee Cutups (12" 33 1/3 rpm disc). Recording location unknown, ca. 1967.

Although this performance is based on Monroe's, Harrell has altered the text in several stanzas.

15. "White House Blues"

Sung by Howard da Silva (writer has not heard this recording). Monitor Records MP 595, Politics and Poker (12" 33 1/3 rpm disc). Recording location and date unknown.

Based on Monroe's performance, but shorter.



## 16. "McKinley's Gone"

Lester Flatt, Earl Scruggs and the Foggy Mountain Boys (vocal solo by Flatt). Columbia Records CL 1830 (mono), CS 8630 (stereo), Folk Songs Of Our Land (12" 33 1/3 rpm disc). Recorded in Nashville, Tennessee, ca. 1961. Printed in: Lester Flatt & Earl Scruggs Picture Album Songbook (Nashville, 1962), p. 7.

The text of this performance is based on Poole rather than Monroe. Scruggs told the writer that he first heard "White House Blues" (or, as it is titled in their recording, "McKinley's Gone") when he worked with Bill Monroe's band (1945-1948) (interview, September 9, 1962, Mockingbird Hill Park, Anderson, Indiana). The text may have come from the Folkways Anthology reissue of Poole or from the composite version published by Alan Lomax in The Folk Songs of North America (Garden City, N.Y., 1960), pp- 274-275.

## 17. "White House Blues"

Sung by the New Lost City Ramblers (vocal solo by Mike Seeger). Folkways Records FH 5264, Songs of the Depression (12" 33 1/3 rpm disc). Also issued on Aravel Records AB 1005 John Cohen, Tom Paley and Mike Seeger Sing Songs of the New Lost City Ramblers (12" 33 1/3 rpm disc). Recording location unknown, ca. 1960.

This is a parody of the Poole version which attacks Hoover as the cause and praises Roosevelt as the cure of the depression. Learned by the Ramblers from a private recording of Bob Baker and Pike County Boys made by Mike Seeger in Baltimore, Md., in 1955.

## 18. "Tally-Ho"

Sung by Don Reno, Red Smiley and the Tennessee Cutups (vocal duet by Reno and Smiley). King Records 1360 (K3779-1) (10" 78 rpm and 7" 45 rpm discs) and LP 579, Ballads and Instrumentals (12" 33 1/3 rpm disc). Recorded in Charlotte, N.C., ca. 1953.

This performance uses the melody but not the words of "White House Blues."

## IC.--The Puckett "McKinley" and its derivations

## 1. "McKinley"

Sung by Riley Puckett (vocal solo). Columbia Records 15448D (148243) (10" 78 rpm disc). Recorded in Atlanta, Ga., April 11, 1929.





Like Charlie Poole, Riley Puckett had a diverse repertory which reflected a number of traditions, including Negro folksong.

2. "Mr. McKinley"

Sung by Homer Briarhopper (vocal solo). Decca Records 5588A (64106A) (10" 78 rpm disc). Recorded in New York City, June 8, 1938.

Follows the Puckett version closely.

3. "McKinley"

Sung by The Greenbriar Boys (vocal solo by John Herald). Vanguard Records VRS-9159 (mono), VSD-79159 (stereo), Ragged But Right (12" 33 1/3 rpm disc). Recording location unknown, ca. 1964.

Learned directly from the Puckett recording.

II.--Songs related to and derived from the  
Carter Family "Cannon Ball Blues."

1. (#23)

Newman I. White, American Negro Folk-Song (Cambridge, Mass., 1928), p. 298.

One stanza sung by an unidentified informant in 1915-1916.

This corresponds to the first verse of "Cannon Ball Blues" as recorded by the Carter Family, but without their "from Buffalo to Washington" refrain.

2. "Hobo Blues"

Sung by Peg Leg Howell and his Gang (vocal solo). Columbia Records 14270-D (w145064-2) (10" 78 rpm disc). Recorded in Atlanta, Ga., November 1, 1927. Reissue: Swedish Blues Society SBS EP 3, Peg Leg Howell and His Gang (7" 45 rpm disc).

The first verse of this 12-bar blues corresponds to the verse cited in White (II, 1, above).



## 3. "Cannon Ball Blues"

Sung by Walter "Furry" Lewis (writer has not heard this recording). RCA Victor Records 23345 (45430) (10" 78 rpm disc). Recorded in Memphis, Tenn., Aug. 28, 1928.

This performance may be the model for Hutchison's, which follows.

## 4. "Cannon Ball Blues"

Sung by Frank Hutchison (vocal solo). Okeh Records 45378 (402512-B) (10" 78 rpm disc). Recording location unknown, July 9, 1929. Reissue: County Records 511, Mountain Blues (12" 33 1/3 rpm disc).

## 5. "The Cannon Ball"

Sung by The Carter Family (vocal solo by A. P. Carter). RCA Victor Records V-40317 and RCX 7110, Bluebird Records\* B-6020B, Montgomery Ward Records M-4742 (BVE 59979-1) (10" 78 rpm disc). Recorded in Memphis, Tenn., May 24, 1930.

The tune of this song is close to that of Poole's "White House Blues." For the first time the refrain "from Buffalo to Washington" is appended to the "Cannon Ball" verse; it may have been borrowed from the Poole recording since it does not appear in earlier Negro versions (II, 1 and 2). In addition, the Carters add an instrumental bridge beginning on the subdominant chord. This is characteristic of all the variants of the song learned from the Carter Family. This performance was transcribed by Hally Wood and published in the New Lost City Ramblers Songbook, John Cohen and Mike Seeger, eds. (New York, 1964), pp. 132-133. Cohen and Seeger state that the Carters learned the song circa 1930 from a Negro in Kingsport, Tennessee, named Leslie Riddle.

## 6. "That Lonesome Train Took My Baby Away"

Sung by Charley McCoy (vocal solo by McCoy). Okeh Records 8863 (404726-A) (10" 78 rpm disc). Recorded in Atlanta, Ga., December 15, 1930.

The second half of the first verse, as quoted in Samuel Charters' The Poetry of the Blues (N.Y., 1963), p. 71, corresponds to the verse cited in White (II, 1, above).

## 7. "Cannon Ball Blues"

Sung by The Carter Family (vocal trio by the Carter Family). Perfect, Oriole, Romeo, Banner and Melotone Records 7-05-55;

\*See note at bottom of p. 52.



Conqueror Records 8816 (17521-2) (10" 78 rpm discs).  
Recorded in New York City, May 10, 1935. Reissue:  
Harmony Records HL 7422, Country Sounds of the Carter  
Family (12" 33 1/3 rpm disc).

Similar to the previous Carter recording. This performance  
was transcribed by Charles Seeger for B. A. Botkin and  
Alvin F. Harlow's A Treasury of Railroad Folklore (New  
York, 1953), p. 436.

8. "Cannon Ball Blues"

Toby Stroud, Toby Stroud's Hill Billy Song Hits Book No. 2  
(no date or place), p. 8.

This variant includes a verse not found in any of the Carter  
Family and related performances.

9. "Cannon Ball Blues"

Sung by Bill Clifton and the Dixie Mountain Boys (vocal  
solo by Clifton). Starday Records 561 (4748) (7" 45 rpm  
disc) and SLP 146, Carter Family Memorial Album (12"  
33 1/3 rpm disc). Recorded in Washington, D. C., May,  
1961.

Clifton, nominally a bluegrass musician, has drawn much of  
his repertory from the Carter Family. In this instance his  
performance follows closely the two recordings cited above.

10. "Cannon Ball Blues"

Sung by Dian James and The Greenbriar Boys (vocal trio).  
Elektra Records EKL-233 (mono), EKS-7233 (stereo), Dian &  
The Greenbriar Boys (12" 33 1/3 rpm disc). Recorded in  
Los Angeles, California, ca. 1962.

11. "Cannonball Blues"

Performed by Lester Flatt, Earl Scruggs and the Foggy  
Mountain Boys (writer has not heard this recording).  
Columbia Records CL 2134 (mono), CS 8934 (stereo), Flatt  
& Scruggs Recorded Live at Vanderbilt University (12"  
33 1/3 rpm disc). Recorded in Nashville, Tenn., 1963.

12. "Cannonball Blues"

Sung by Edith Roberts (vocal solo). Rural Rhythm Records  
RRER 178 (U-1946) Carter Family Songs (12" 33 1/3 rpm  
disc). Recording location unknown, ca. 1967.





## 13. "He's Solid Gone"

Sung by the Carter Sisters and Mother Maybelle (vocal trio by the Carter Sisters). Columbia Records 4-21138 (ZSP 12711) (7" 45 rpm disc) and 21138 (Co 48558) (10" 78 rpm disc). Recorded in Nashville, Tenn., ca. January, 1953.

In "He's Solid Gone," the instrumental bridge is altered to a sung refrain.

## 14. "He's Solid Gone"

Sung by Mother Maybelle Carter (vocal solo). Briar Records 101, Mother Maybelle (12" 33 1/3 rpm disc). Recorded in Nashville, Tenn., ca. 1962.

## 15. "He's Solid Gone"

Sung by Mother Maybelle Carter (vocal solo). Kapp Records KS 3413 Mother Maybelle: Queen of the Autoharp (12" 33 1/3 rpm disc). Recording location and date unknown.

## 16. "Solid Gone"

Sung by Tom Rush (writer has not heard this recording). Elektra Records EKL 288 (mono) and EKS 7288 (stereo) (12" 33 1/3 rpm discs). Recorded probably in New York, date unknown.

## 17. "Solid Gone"

By King's Men Five (writer has not heard this recording). Cuca Records K-1130 The King's Men Five (12" 33 1/3 rpm disc). Recording location and date unknown.

## 18. "Dirty Overhalls"

Sung by Woodrow (Woody) Wilson Guthrie (vocal solo). Library of Congress AAFS 3414B2, 3415A1. Recorded in Washington, D. C., 1940, by Alan and Elizabeth Lomax. Reissue: Elektra Records EKL 271.

## 19. "Baltimore to Washington"

By Woody Guthrie (vocal solo). Verve-Folkways FV 9007 (mono), FVS 9007 (stereo), Woody Guthrie: Bed on the Floor (12" 33 1/3 rpm disc). Recorded in New York City, ca. 1943-1947.



## 20. "Baltimore and Washington"

By Woody Guthrie (vocal solo). Folkways Records FT 1010 (mono), FTS 31010 (stereo), Poor Boy (12" 33 1/3 rpm disc). Recorded in New York City, ca. 1943-1947.

The writer has not heard this recording but assumes that it is similar to or identical with the Verve-Folkways performance.

## 21. "You Fascists Bound To Lose"

Sung by Woody Guthrie, with Pete Seeger, Sonny Terry & Chorus (vocal by Guthrie with chorus). British Broadcasting Corporation Records (no further data on discs). Recorded in New York City, 1944.

Limited pressings of a BBC broadcast (aired in London only) entitled "The Martins and the Coys," a patriotic radio drama featuring (among others) Burl Ives, the Coon Creek Girls and Arthur Smith. A tape copy made by Woody Guthrie is on deposit in the Indiana University Archives of Traditional Music (accession number 67-66-B). The song is a topical reworking of "Cannon Ball Blues."

## 22. "Hobo Blues"

Sung by Cisco Houston (vocal solo). Vanguard Records VRS-9107, I Ain't Got No Home (12" 33 1/3 rpm disc). Recorded in New York City, March 6, 1961.

A partially altered "Cannon Ball Blues," based on Guthrie's performance.

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(Note added in proof: In Item II-5, the disc RCX 7110 is not a 78 rpm disc, as the format implies, but a 45 rpm EP reissue released in England.)



## REVIEWS

Hank Williams From Life to Legend. Jerry Rivers (Denver: Heather Enterprises, 1967), 40 pp., \$1.00

It was once stated that Hank Williams earned approximately \$200,000 in his last year. Furthermore, it was estimated that he would have earned perhaps \$250,000 in 1953 had he not died on the first day of that year. But what is even more impressive is that his death opened a new market for Hank Williams tributes, trinkets, memorabilia and memorial melodies that earned close to half a million dollars in the first year following his death. On January 1, 1953, it was hard to foresee the lasting impact Hank Williams would have on country and popular music. Jerry Rivers' feelings at the time of Williams' death seem to have been fairly typical: "Very frankly, on New Year's Day of 1953 and for some time to follow I thought, 'Well, this is the end of it. Before long it will all be gone and forgotten.'" (p. 2). But to the amazement of many, the interest in Hank Williams has continued, as has his influence on both the country and pop music fields.

This latest Williams item comes nearly fifteen years after his death and not only attests to the continued interest in the artist, but also begins to paint a more realistic picture of him. For the most part, the literature on Williams has been aimed at either furthering an unrealistic legend or uncovering facets of truth to expose the legend. In Rivers' book we have for the first time a warm portrait of Hank Williams as a living, breathing artist whose life was filled with contradictions and conflicts. We see Williams neither as a worshipped genius nor as a crazed egomaniac. Rather, Rivers tries to give us a valuable and personal insight into a major force on American country and popular music.





In a sense, the book is not an attempt at a biography. Rather, it is a picture of the last four years of Williams' life as seen by a sympathetic and admiring member of Hank's band, The Drifting Cowboys. Furthermore, the book gives us an insight not only into Hank Williams, but also into Jerry Rivers. It is significant that Rivers waited over a decade before beginning to write this volume. In those years he not only matured, but was able to sort out what seemed relevant in order to present a personal, yet reasonably objective picture of Williams.

By conventional standards, the book fails as a biography for it does not give us names, dates, and places. Yet in a greater sense it succeeds for it gives us a sympathetic understanding of Hank Williams' personality, his relationship with his fellow musicians, business associates, friends, family, and attitudes towards his career. We are given slices of Williams' humor and sorrows.

Perhaps as important as the insights into Williams' character is the picture given us of the life of the country musician in the late 40's and early 50's. While a good deal of attention has been paid by scholars to a description of the rural musician's life in the 1920's and 30's, little has been said of the post World War II patterns. This era comes out clearly as a transition between the older and the newer patterns. The regionalism so typical of the 1930's, after the development of the major country music radio stations was giving way to a national pattern. Wax recordings and transcriptions made in small studios were being replaced by tape recordings made in elaborate studios. 78's were being dropped in favor of 45's and LP's. Small road shows featuring one or two artists gave way to package shows featuring many artists. And simple accompaniments were crowded out by elaborate arrangements.



The book, intended as an item for the Williams fan, is filled with many rare photographs. In addition, there is a complete discography of Hank Williams' recordings. Unfortunately, however, many discographical details were omitted. While Rivers indicates in a general way who the musicians on the sessions were, we are not given personnel for individual sessions. Furthermore, it would have been useful to include dates and locations of the sessions. But the discography just as it is attests to the continued attempt to keep the Williams material before the public in fresh packages. In addition to the discography, there is a listing of recorded tributes to Hank Williams. While the list is reasonably complete, some of the items cited were actually released on more than one label, and the following eight items were entirely overlooked:

Hank Williams is Singing Again  
(Daniel F. Andrade)  
Hank the Drifter & His Drifting Hillbillies  
New England FO-7W-1669

Hank Williams That Alabama Boy  
(Cowboy Howard Vokes)  
Denver Duke & Jeffery Null, The Hardin County Boys  
Blue Hen BH 214-A; also RM-118-A

Hank Williams Isn't Dead  
(Howard Vokes)  
Denver Duke and Jeffery Null, The Hardin County Boys  
Mercury 70970X45

Will Hank Williams Meet Jimmie Rodgers  
The Hawking Brothers  
Regal Zonophone G25421

I Long to Hear Hank Sing the Blues  
(Skinner-Murphy-Scarborough)  
Jimmy Murphy  
Ark 252-A

A Bed of Roses (narration over May You Never Be Alone)  
(Red Garrett-Jean Valli)  
Red Garrett  
Decca 9-30047



Hank Williams' Guitar  
 (Hart-Dean)  
 Freddie Hart  
 Included in Kapp KL-1456

Standing In the Shadows  
 (Williams, Jr.)  
 Hank Williams, Jr.  
 MGM K 13504

The volume ends with a bibliography of song folios, books, and magazines containing Hank Williams material.

With this excellent book by Jerry Rivers as a starting point, we now need complementary studies of Hank Williams so that this great artist can eventually be seen in a broader perspective commensurate with his importance. First, we need a detailed biography which might try to show the influences in Williams' background which helped him to become a great artist. Second, we need a folkloristic analysis of the Williams repertoire to see to what extent his folk background intruded into his compositions. And finally, we need a detailed business study of the development of both Hank Williams and the Hank Williams legend.

--Ed Kahn

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#### FROM THE ARCHIVES

On March 5, 1968, Sydney Nathan, founder and head of King Records, died in Miami Beach, Florida, of a heart ailment and pneumonia. The contributions which Nathan made as an A & R man and company executive to the development of country as well as rhythm and blues music are great, but still generally unrecognized. In all, Nathan personally A & R'd perhaps ten thousand sides on the King and affiliated labels.

Ed Kahn's interest in Nathan and the King complex went back many years. Although he had corresponded with Nathan on several occasions, they had never personally met. Accordingly, when in New York in the summer of 1966, Kahn phoned Cincinnati to see if it might be possible to visit Nathan on the way back to Los Angeles. While agreeing to the interview, Nathan indicated that the questions might be answered in an article that had appeared in Saga in January, 1951. In the mail the next day Kahn received a copy of the article which we are reprinting.





# THE MAN Who is KING

BY RICHARD L. GORDON

Starting on junkyard machinery, brassbound nerve and credit, Sydney Nathan has built a big business out of the music of the little people

**B**ACK IN 1945 a half-dozen men stood around a phonograph record press in a Cincinnati building which had been a chemical plant not long before. Inside the press was a record on which a gentleman named Cowboy Copas sang *Filipino Baby* and *I Don't Blame You*. And outside the press was that expectant air which comes at great moments, for this was the first record to be pressed in the King record plant.

"Okay, open it," said one of the men.

It was then that they discovered there were no pull-back springs on the press. An oversight. They got it open with a six-foot crowbar. Then they couldn't get the record loose. After a half-hour of prying with pocket knives, it came clean. At this point a short, round man with heavy-lensed glasses held the record aloft and said in a tone of solemn pronouncement:

"This ——— record cost \$65,000!"

Which is as good a way as any to introduce Sydney Nathan, president of King Record, Inc., who today has arrived at the happy state where he can sit at a U-shaped desk upholstered in pea-green leather and compose songs with the aid of a wire recorder, while the King presses stamp out records by the thousands.

Nathan and his fellow stockholders in the tight little corporation that owns King have succeeded handsomely by catering to the musical desires of people who like to hear about the woes of a little darlin' of the hills, and to the fans of Negro music, which is usually called "race" or "sepie" music nowadays.

At present, according to Nathan's estimate, King probably ranks fifth or sixth in record volume in the United States. According to a listing by *Billboard*, the amusement weekly, there are more than 500 record companies. So King is doing pretty well for an outfit which started with some junkyard machinery, brassbound nerve, and credit. And among people who buy hillbilly or Negro records exclusively, King is, in all likelihood, the best-known record name.

In the King stable of rural artists are such names as Cowboy Copas—still going strong—Hank Penny, Moon Mullcan, Hawkshaw Hawkins, Wayne Raney, Grandpa Jones, and the Delmore Brothers. And for songs pitched at the Negro trade it has such standbys as Bull Moose Jackson, Wynonie Harris, Ivory Joe Hunter, Earl Bostic, Sonny Thompson, and Lonnie Johnson.

The name Sydney Nathan has come to be just about synonymous with King, and this makes Syd some sort of high potentate among the proponents of rural rhythm. When a hillbilly festival was in the making for Blackstone, Virginia,

it was decided that Syd should honor the occasion in song. He did, in a matter of minutes, with the aid of Henry Glover, a young Negro musician who is King's director of race recording.

"Hail, hail, to old Blackstone," Syd sang happily. He hailed Blackstone as "the gem of old Virginia." He also referred to the tall pines which grace Blackstone, until somebody pointed out that maybe there aren't any pine trees in Blackstone.

"Make it tall tobacco," said Syd.

Afterward, a friend expressed some surprise at Syd's ability to write such a glowing tribute without being a native son of Blackstone.

"Hell," Syd said, grinning, "I've never even been in Virginia."

He was born in Cincinnati in 1904 with asthma and weak eyes. He says his parents spelled his name with a "y" instead of "i" because "they knew I'd make money." But he made noise first. When he was five, an uncle gave him a set of trap drums. This generosity stemmed from an ultimatum on the part of the uncle's parents, who said: "The drums go, or you go."

So the uncle kept his home, and Syd got the drums, and when he was in the first grade he led a Memorial Day parade, beating a bass drum slightly larger than he was.

The asthma and faulty vision dogged him through school. "What I learned, I learned by memory," he says. "I couldn't even see the blackboard."

When he was a freshman in high school he got a grade of 13 in Latin at the end of the first semester, and that ended it. He quit school and went to work in a pawn shop. There were other jobs too—bucking rivets, operating an elevator, "bussing" in the dining room of a men's club. But all the time he was playing the drums at cafés, parties—anywhere at all. There was always plenty of music in Cincinnati, and he generally found somewhere to pick up a little cash. He even learned to play the bells, and he still remembers lugging his bass and snare drums and traps, plus a set of bells, along the wintry streets. "Loaded down like a horse," he recalls fondly.

At 18 he went to Phoenix, Arizona, in an attempt to shake off the asthma. He kept on drumming, and also became a park concessionaire. That didn't last long though, and back he came to Cincinnati and a job with his father, Nat, in the real estate business. From there he jumped to jewelry, and then to wrestling promotion.

"There was one wrestler we called the Big Swede," he says, "and we billed him as the Midwestern champion. He got \$10 for the main go, and one





day I suggested he lose his title that night.' He refused. So I said: 'Look, if you'll lose, I'll give you \$12.' He took it."

Syd had a whirl at managing a radio store, went into the marble game business, sold refrigerators, helped operate a chain of shooting galleries, and finally got into the record retailing line.

But in 1939, with his brother starting medical practice in Florida and his sister and her husband ready to take over the record business, Syd headed south. It was a bad year for the tourist trade, and he just about lost his shirt in a photo-finishing business in Miami. He came back to Cincinnati, stayed at a hotel, and one morning when his assets totaled three bucks he headed back into the record business.

He found an empty store building in a section predominately Negro, and said he would rent it for \$30 a month, but he wanted two weeks to clean it up, an operation which was needed badly. When the landlord found Syd didn't have the \$30, he balked. But Syd shot back:

"I'm not going to spend two weeks cleaning the place if I don't intend to make it go."

The landlord saw the wisdom of this, and agreed. Syd got records from distributors on credit, and bought used records from juke box operators. He was leaning heavily on Negro music, stocking just a little popular stuff and maybe four or five outstanding hillbilly artists. Then, about the time the U. S. became an active participant in World War II, Syd saw the handwriting on the listening booth wall and began buying up records. He got about 12,000 in the 35-cent bracket. "I knew they'd get scarce," he said. He was right.

It was during this period that Syd walked into the radio store of Max Frank, for whom he had once worked. Max recalled that Syd had talked him into stocking records, and he had a proposition.

"This record business is keeping me from going fishing," he complained. "Give me 15 cents for each record and I'll throw in the listening booths and racks."

Syd took him up on it, gaining several thousand records. When he started looking them over, he recalls, "I found 85 percent were hillbilly stuff I had never heard of."

Syd puffs on a cigar, takes a swig from a mug of black coffee which is ever present on his desk, smooths his color-splashed tie, leans back in his pea-green leather chair, and continues . . .

"Gently I mentioned it to Max," he says. "I told him I didn't know what I was getting, all that hillbilly stuff. So Max says: 'That isn't all you get; you get the customers, too!'"

This was true. They were wandering into Syd's store, those tall, gaunt-faced folks with the lonesome sound of the mountains in their talk. For the war was a real thing, and the Cincinnati factory smokestacks were beckoning with plumes of smoke, signaling the hill folk to come up from Kentucky and Tennessee, and over from West Virginia. There was money in the big city.

There was Syd Nathan, too. He was picking out a few musicians with the rural flavor, having their mountain laments recorded in a commercial studio, and then trying to find a record pressing plant to turn out the discs. That was the real start of King records.

But it wasn't a happy start. The record fabricators Syd patronized wouldn't or couldn't turn out quality records. Some of the discs were so warped they looked banked, like race tracks. "Nobody did it

right," Syd says. "They kept bouncing me around."

So he turned to the idea of pressing his own records. That meant machinery, about which Syd knew nothing. He went to the public library and found a book about "gramophone records" by an Englishman. "I couldn't catch on," Syd says. "I didn't know what he was talking about."

The record manufacturing industry, Syd soon discovered, was not inclined to open its arms and doors to a guy who had competition in his heart. But finally he heard about a record plant at Louisville, which had been set up in conjunction with the American Printing House for the Blind, under jurisdiction of the Library of Congress. Before long, Syd was in Louisville, watching this plant, a public institution and therefore open to visitors, turn out recordings of books for the blind. And he found a friend and adviser in George W. Weitlauf, an engineer who had had experience with Victor, Warner Bros., and Decca before going to Louisville to set up and operate that plant.

In August of 1944, King Record was incorporated. The idea started with Syd, his brother-in-law, and his sister. A friend, Larry Slick, heard them talking and said to include him in. He put in his share, \$1,100, though they told him to hold onto it until they were ready to roll. "Keep it; use it when you need it," he said. So they did.

The corporation was mainly a family affair, including Howard Kessel, Syd's second cousin, who now heads Royal Plastics Corp. That's the outfit that actually makes the records. King itself is the distributing organization.

Kessel was in there fighting alongside Syd. But once in a while they separated and used a flanking action to achieve an objective. That happened when they were waylaying John O. (Sheepie) Wolfe.

They were determined to get the plant going, and Mr. Wolfe was working in another factory. He was a machinist, and if there was one thing they needed, it was a good machinist. So when Sheepie sneaked out the rear door of the other factory at 5 p. m., Syd was waiting at one end of the alley and Howard was at the other. There was no escape.

"Those fellows'd say 'only a couple of hours work,'" Sheepie recalls, "and they'd have me there until maybe 11:30 or 12."

As a matter of fact, they still have him. He finally gave up and quit the other job to become a full-time King employee.

There was one time when they needed machinery and Sheepie's personal machine shop, above a garage, was surrounded by water in one of the floods that the capricious Ohio River sometimes produces. So they piled into a rowboat and got the stuff.

AND all the time Syd Nathan, the fat fellow who had always worked with a fast-action mind, was doing hard physical labor.

"I dug holes, and put in pipes," he says in painful recollection. "I tore down stuff and put stuff up. And this building we had found, it used to be some sort of chemical plant and they had made a kind of syrup. There was sticky stuff all over everything. It was a mess."

That wasn't all. Syd was just about blind. He went to New York for a cataract operation, came back with a patch on one eye—and the other wasn't much good. Sometimes his friends had to lead him around. He couldn't see, but he kept on working, smashing his fingers with a hammer, crawling about under machinery. He had four operations before he was through, but today he sees all right with triple-

lensed glasses.

He was finding out about making records the hard way. He got a dozen presses, but making records isn't a simple matter. Technical problems kept bobbing up, and Syd got on the telephone, garnering advice from George Weitlauf at Louisville. Finally, in April of 1945, Weitlauf came to Cincinnati and joined King. He's been general superintendent ever since.

During the first year the working stockholders voted themselves salaries of \$12.50 a week but the money went right back into the business. The next year it was \$25, and they actually took the money. Now Syd admits that King is in the money. This seems to be substantiated by activity at the King plant, which has grown until it surrounds an ice plant on three sides, with a street on the fourth.

Though some record people may be playing the blues, the boys at King certainly aren't. As Mr. Weitlauf puts it, "When we start going down, we hustle and get out some livelier stuff. We don't need to have a house fall on us before we do something."

They now have 39 presses. Maximum production volume would be about 1,000,000 records a month. Actual production fluctuates from day to day "like a balloon," according to Syd. The whole thing is a highly flexible operation. If one of King's 33 branches suddenly calls long-distance for, say, 300 copies of a record which can't be supplied from inventory, a number less urgent will be jerked off a press to make way for the order. Syd rides herd on this production problem like a bellowing cowhand directing the dogies into the right corals.

At present all of King's records spin at 78 revolutions per minute, and Syd views the 33½ vs. 45 r. p. m. battle with disdain. King could start making either new-type record within a couple of weeks. But the new speeds don't seem to be much of a factor in race and hillbilly music. Some King customers still are playing records on wind-up phonographs. That's the only way, where there's no electricity.

One estimate of King's yearly production is 6,000,000 records, and Syd calls that conservative. To turn out 20,000 to 50,000 in one day isn't unusual, and the presses have produced 800,000 in one month.

*I Love You, Yes I Do, Tomorrow Night*, and *Good Rocking Tonight*, all Negro numbers, have sold more than a half-million copies apiece. The first-mentioned garnered an "Oscar" from *Cash Box*, publication of the juke box trade, as the best race record of 1948.

There was also *Cash Box* recognition for *Lois Music Publishing Co.*, a King subsidiary, for a hillbilly tune called *Signed, Sealed and Delivered*, which bears the name of "Lois Mann." Lois is Sydney Nathan.

As you might expect, Syd's method of composition is unorthodox. For instance, one night he was riding around, "feeling happy," as he puts it, when suddenly he sang out:

"You're losing a sweetheart, not a friend!"

This was not addressed to his loved ones, nor to anyone in particular (though eventually it found its way to thousands of buyers of King records). Syd, still humming happily of unrequited love, stopped his auto and dashed into a convenient tavern, where an understanding bartender provided him with paper and pencil.

"I know enough about music to draw five lines and put down the melody," Syd says. He also put down the words that time. And the next day, in his office, he





worked out his masterpiece with the aid of a wire recorder.

When he's in a creative mood he may bounce and sway with the music that's in him, and yell for more black coffee, and have one of the boys smooth out an idea in writing, or on the piano.

The songs, whether hillbilly or race, are simple and rhythmic. And Syd Nathan, who finds time to take in a symphony concert or opera performance every now and then, likes this simple music.

"I was born in a section of town where there were quite a few Negroes," he says, "and I took piano lessons for a while from a Negro man. There are different kinds of race music. But really it's a style, or flavor, that's very adaptable to the popular type of ballad."

To impart that flavor, there are various methods. Usually there'll be a change in instrumentation. The rhythm may be altered too, and will become more pronounced. And the vocalist or instrumentalist who handles the melody doesn't worry about toeing the mark on each note; he'll vary it, getting his own ideas into the finished product. All of which still doesn't explain race music. You have to hear it. But once you've heard it, you know it from then on.

About 60 percent of King's output is "race." Probably around 38 percent is hillbilly, and that's the music Syd had to learn from a standing start. He had never lived in the hills, nor in any sort of rural setting.

"People use that term hillbilly wrongly," he says. "Actually, this music is the music of the masses; it appeals to people who have lived in rural districts or small towns, and there are a lot of them. In it, you have the feel of people singing about their homes, and the things they really care about. I'm a plain person, and I like this plain music."

Some other types of syncopation he frankly admits are not for him.

"Now I like all types of music," he says. "But there are some pieces I don't like. Everybody has a right to his own preference, but there's one type of music I can't understand. That's bop. We got out a number, *The Land of Oo-bla-dee*, and the trade papers gave us credit for having the first bop ballad—you know, it tells a story. But I still can't get this bop, and I've really tried. They go around talking about flatted fifths, and sometimes it seems it's just people with inferiority complexes trying to bolster their egos."

Nathan does some pretty fine ego-bolstering himself.

At the King plant, there is no color line. Some of the first employees, during the war, were Japanese. There are Chinese now too, and Negroes, and they all work side by side with the white employees,

with equal opportunities for advancement.

On the King employment application blank a prospective employee isn't queried about his religion or race. All he is asked is: "What are your feelings about working with people of a different race or religion?" This gives management an idea of how the applicant would fit into the organization, but it doesn't necessarily mean that a person who says he wouldn't like to work with a Negro is rejected.

For instance, a couple of girls admitted on their application blanks that they had misgivings about working with people of another race. They were hired nevertheless. Both are still with the company and one is in a department headed by a Negro. They get along fine with the other workers, no matter what color. As a matter of fact, Syd says there's no trouble at all as a result of the non-discrimination, non-segregation policy.

"We give everybody an even break," he says. "This is because I'm a Jew, and I know what obstacles are. A Jew may have it rough, but a Negro has it a lot rougher. And a good man is a good man; his religion or his race isn't going to make any difference. Listen, I used to pal around with an Irish kid, and I'd go to mass with him. I liked it. It wasn't my religion, but it certainly didn't do me any harm. I guess no religion does a man harm, unless there is one that teaches him to steal and rob and lie. At King we pay for ability, and that's what we get. Our people get along fine together, and we aren't fooling when we say we don't discriminate."

The King plant, where about 400 men and women work during peak operations, has grown piecemeal, and it is almost necessary to have a map in order to get around. There's one stairway so narrow that some of the employees were willing to bet Syd couldn't get up or down. But he did, with a little squeezing.

The company has equipment for making almost everything it uses except the cardboard cartons in which the records are shipped. It even prints its own publicity and advertising material on offset and direct-impression presses.

Much of the actual recording is done at night. Until recently, there was no choice, because the accounting department and the studio were one and the same room. Syd and the boys shoved the desks back in the evening and set up the mikes and bull fiddles. At one end of the room was a glass-windowed control booth. But now this booth, suitably curtained, serves as a ladies' lounge, and it is no longer necessary to shove the desks around. King has a new studio which is adaptable to television, and when the boys and gals come up from Knoxville or Louisville or somewhere else to cut their discs, they do it in an atmosphere strictly big-city.

**K**ING once put out a King label for hillbilly and a Queen label for race music, but now they both bear the King name. There is one other label though—DeLuxe.

which was bought by the King company. It includes hillbilly, race, religious, novelty and popular numbers. King entered the popular music field recently and about 12 percent of its output comes under this heading.

With its past performance record, it isn't surprising that the company should have come up with some winners in the popular field. The first up-and-coming name band Syd signed up was that of Johnny Long, a likeable left-handed violinist.

Mr. Long went to work with a will, and before long something called *We'll Build a Bungalow* was spinning merrily on a King record. It became a top juke box favorite. The Long band followed this up with *Silver Dollar*, an item you've heard unless you're a hermit.

Syd also decided that King could use some jivey organ music, and now you can hear *Sister Slocum at the Mighty Organ*, with *Woody Block*. Actually this is George Wright of the Paramount Theater in New York, playing with wood block accompaniment.

But King will continue to lean heavily on its race and hillbilly reputation and acumen. In this, there are plenty of angles. For instance, there's the timely type of song, as illustrated by one written and sung by Jimmie Osborne, "The Kentucky Folk Singer."

One day Jimmie, who has recorded such numbers as *Forever Far Apart* and *Mom Is Dying Tonight*, came in with one called *The Death of Little Kathy Fiscus*. It told, in hill ballad fashion, about the little girl who was trapped in a well at San Marino, California.

Jimmie recorded it, and Syd contacted the child's parents before releasing the record, which was headlined in a *Billboard* advertisement as a "tribute" to the memory of the little girl.

Later he heard a disc jockey plugging the Osborne number as a "hit record." Syd called up the jockey and asked him not to call it a hit. "Just say it's an outstanding tribute, or a human interest record," he said. "That word 'hit' sounds too commercial."

Latest King angle is the "Tex-Mex DeLuxe" label. On these records you hear songs in Spanish, recorded in Mexico and pitched particularly at the Mexican population of the western states.

All this Syd tells you while he sits in the hollowed-out part of his big desk that resembles a newspaper copy desk. Behind him on a table is a record player, and stacks of records. And on the dark-paneled wall above him is a newspaper clipping, enlarged to perhaps eight times normal size, and nicely framed. What you notice first about this giant clipping is a photograph of Syd. He's holding a King record.

★ THE END





## KING 500 SERIES NUMERICAL

In the course of an interview with Sydney Nathan on August 30, 1966, Thurston Moore and Ed Kahn were able to make photocopies of the company files pertaining to the King 500 series. The following numerical is a retyping, for reasons of space, of the original data. In some cases additional material has also been included. Matrix numbers, when included, are taken directly from the records. In the case of unreleased numbers in the series, some of these gaps have been filled from the company files although this information was not included in the company's numerical books. An asterisk following a release number indicates that the record was not issued and not listed in the company books. Data in such cases were taken from test pressings in company files.

There has been much discussion about the early numbers in this series. As the company files indicate, the first release was King 502. But legend, now verified by Nathan, Jones, and Travis, had it that Grandpa Jones and Merle Travis traveled with Sydney Nathan to Dayton to cut the first King sides. On that trip Merle and Grandpa, then under contract to Radio Station WLW, decided to call themselves the Sheppard Brothers and Nathan decided to call his new label King--"The 'King' of them all." The sides by the Sheppard Brothers, scheduled to be King 500, were never released. For King 501 Nathan decided to release two sides by Merle Travis, under the pseudonym of Tim Evans. These sides also were never released. Although the King company files make no mention of this disc, Ed Kahn has seen one broken pressing of the disc, with the following label information:

501-A	370-A	WHEN MUSSOLINI LAID HIS PISTOL DOWN	
501-B	370-B	TWO TIME ANNIE	Bob McCarthy

(As in the following numerical, the number in the first column is the release number, and the numbers in the second column are the master numbers. In all cases the A side precedes the B side in the listing.)

<u>Release</u> <u>Number</u>	<u>Master</u> <u>Numbers</u>	<u>Title</u>	<u>Artist</u>
502	1775	IT'S RAINING HERE THIS MORNING	
	1776	I'LL BE AROUND IF YOU NEED ME	Grandpa Jones
503	1774	SWEET, SWEET THING	
	1772	PRISONER'S FAREWELL	Delmore Brothers
504	1924	MAGGIE GET THE HAMMER	
	1926	I PAID WITH A BROKEN HEART	Bill Carlisle
505	1918	FILIPINO BABY	
	1919	I DON'T BLAME YOU	Cowboy Copas
506*	1909	TAKE ME BACK INTO YOUR HEART	
	1905	GOOD BYE BOOZE	Bill & Evalina
507	1912	TEAR STAINS ON YOUR LETTER	
	1913	LAST NIGHT	Hank Penny
508	1906	THERE'S A GRAVE IN THE WAVE OF THE OCEAN	
	1903	I'LL NEVER LOSE THAT LONELINESS FOR YOU	Grandpa Jones
509	1928	THE LAST OLD SHOVEL	
	1934	REMEMBER I FEEL LONESOME TOO	Delmore Brothers



<u>Release Number</u>	<u>Master Numbers</u>	<u>Title</u>	<u>Artist</u>
510	1925	ROLL ON YOUR WEARY WAY	Carlisle
	1927	BABY, YOU DONE FLUBBED YOUR DUB WITH ME	Brothers
511	1921	THERE AIN'T NOBODY GONNA MISS ME	
	1920	YOU LIVE IN A WORLD ALL YOUR OWN	Cowboy Copas
512	1915	TALKIN' 'BOUT YOU	
	1914	HOPE YOU'RE SATISFIED	Hank Penny
513	1900	STEPPIN' OUT KIND	
	1901	YOU'LL BE LONESOME TOO	Grandpa Jones
514	1932	MIDNIGHT SPECIAL	
	1929	WHY DID YOU LEAVE ME, DEAR?	Delmore Brothers
515	1936	WHAT DOES IT MATTER TO YOU?	
	1937	YOU WOULDN'T UNDERSTAND	Bill Carlisle
516	1922	GUN TOTIN' IAMA	
	1923	PLEASE ANSWER MY LETTER	Cowboy Copas
517	1781	DON'T SWEET TALK ME	
	1911	MAYBE YOU WILL MISS ME WHEN I'M GONE	Grandpa Jones
518	1933	BE MY LITTLE PET	
	1931	LONELY MOON	Delmore Brothers
519	1946	WEHN YOU CRY, YOU CRY ALONE	
	1944	I'M SINGING THE BLUES	Hank Penny
520	1951	FOOLISH PRIDE	
	1950	YOU SURE LET ME DOWN	Curt Barrett
521	1938	BLESS YOUR HEART, LITTLE GIRL	
	1940	IF YOU'D ONLY BE TRUE	Hank Penny
522	1952	MY CONSCIENCE NEVER BOTHERS ME	
	1953	HEY, BARTENDER	Curt Barrett
523	1968	BLUETAIL FLY	
	1965	SILVER DEW ON THE BLUEGRASS TONIGHT	Riley Shepard
524	1787	I'VE BEEN ALL AROUND THIS WORLD	
	1780	OUR WORLDS ARE NOT THE SAME	Grandpa Jones
525	1935	FAST EXPRESS	
	1930	I'VE FOUND AN ANGEL	Delmore Brothers
526	1969	THERE'S NO USE TO PRETEND	
	1970	HOW MANY TEARS (MUST I SHED OVER YOU)	Roy Starkey
527	1972	HILLBILLY BOOGIE	
	1971	I'M SORRY I CAUSED YOU TO CRY	Delmore Brothers
528	1942	STEEL GUITAR STOMP	
	1947	I'M COUNTING THE DAYS	Hank Penny
529	1983	(YOU SAY) IT'S ALL OVER NOW	
	1984	STAY AWAY". DON'T BOTHER ME"	Cliff Carlisle
530	1977	WILL THE CIRCLE BE UNBROKEN?	Brown's Ferry
	1978	JUST A LITTLE TALK WITH JESUS	Four
531	2007	I TRUSTED YOU	
	1967	I WAS NEVER NEARER HEAVEN	Riley Shepard
532	1985	EIGHT MORE MILES TO LOUISVILLE	
	1782	TEARS THAT MAKE BELIEVE	Grandpa Jones
533	1979	SHE LEFT ME STANDING ON THE MOUNTAIN	
	1973	I'M LONESOME WITHOUT YOU	Delmore Brothers
534	1991	FLAMIN' MAMIE	
	1990	I JUST CAN'T UNDERSTAND	Hank Penny
535	1995	RAINBOW AT MIDNIGHT	
	1996	DON'T TELL ME YOUR WORRIES	Bill Carlisle



<u>Release Number</u>	<u>Master Numbers</u>	<u>Title</u>	<u>Artist</u>
536	2004	WHAT A LINE!	
	2003	THERE'S A NEW DAY TOMORROW	Jimmie Widener
537	1917	TRAGIC ROMANCE	
	1916	YOU WILL FIND ME HERE	Cowboy Copas
538	2014	WHAT'LL I DO WITH THE BABY-O	J. E. Mainer's
	2017	THE YODELIN' MOUNTAINEER	Mountaineers
539	2011	A PETAL FROM A FADED ROSE	
	2010	I SEE THROUGH YOU	Leon Rusk
540	2025	GET YOURSELF A RED HEAD	
	1992	MISSOURI	Hank Penny
541	1999	DREAMY EYES	
	1998	SHE WON'T BE MY BABY NO MORE	Carlisle Brothers
542	2005	I CAN TELL JUST AS PLAIN	
	2006	I'M ALL THROUGH TRUSTING YOU	Jimmie Widener
543	2016	MOTHER'S ONLY SLEEPING	J. E. Mainer's
	2019	WOPKIN' ON A BUILDIN'	Mountaineers
544	2048	AFTER ALL WE HAVE MEANT TO EACH OTHER	
	2049	THE WAY I LOVE YOU	Hawkshaw Hawkins
545	1902	EAST BOUND FREIGHT TRAIN	
	1988	GET THINGS READY FOR ME, MA	Grandpa Jones
546	2012	DREAM TRAIN ENGINEER	
	2013	UNTIL DAWN	Leon Rusk
547	2008	THESE PRECIOUS LOVE LETTERS	
	2009	I COULD TELL BY THE LOOK IN HER EYE	Riley Shepard
548	1982	MIDNIGHT TRAIN	
	1976	DON'T FORGET ME	Delmore Brothers
549		(NEVER ISSUED)	
550	2018	JOHN HENRY	J. E. Mainer's
	2020	I'LL REMEMBER YOU, LOVE, IN MY PRAYERS	Mountaineers
551	2023	THESE WILD, WILD WOMEN	
	1989	TIME WILL TELL	Hank Penny
552	2059	WHO'S TAKING MY PLACE	
	2060	TO LOVE UNTIL I DIE	Guerney Thomas
553	2069	SUNDOWN AND SORROW	
	2070	YOU'RE LIVING A LIE	Cowboy Copas
554	2064	WHEN HE PEACHED DOWN HIS HAND (FOR ME)	
	2065	JUST A CLOSER WALK WITH THEE	Gurney Thomas
555	2027	TEXAHOMA BOOGIE	
	2029	THERE'S SOMETHING WRONG	Charlie Linville
556	2051	BLUE DAYS AND LONELY NIGHTS	
	2050	I CAN'T HELP IT IF I CRY	Ernest Worley
557	2076	I AIN'T GOIN' HONKY TONKIN' ANY MORE	
	2077	I'LL NEVER CRY OVER YOU	Hawkshaw Hawkins
558	2081	SOLDIER'S LAST LETTER	
	2090	THERE'S A LITTLE BIT OF EVERYTHING	
		IN TEXAS	Hawkshaw Hawkins
559	2091	BLUE-EYED ELAINE	
	2083	TRY ME ONE MORE TIME	Hawkshaw Hawkins
560	2082	YOU NEARLY LOSE YOUR MIND	
	2085	ARE YOU WAITING JUST FOR ME?	Hawkshaw Hawkins





<u>Release Number</u>	<u>Master Numbers</u>	<u>Title</u>	<u>Artist</u>
561	2084	IT'S BEEN SO LONG, DARLING	
	2080	I WONDER WHY YOU SAID GOODBYE	Hawkshaw Hawkins
562	2079	WALKING THE FLOOR OVER YOU	
	2078	I'LL GET ALONG SOMEHOW	Hawkshaw Hawkins
563	2088	MEAN OLD BED BUG BLUES	
	2087	MEAN OLD BED BUG BLUES	Hawkshaw Hawkins
564	2086	THAT'S WHEN IT'S COMING HOME TO YOU	
	2089	I'M WONDERING HOW	Hawkshaw Hawkins
565	2150	THE LONESOME HEARTED BLUES	
	2151	IT'S A SIN TO LOVE YOU LIKE I DO	Moon Mullican
566	2071	JUKE BOX BLUES	
	2068	NO MORE ROAMIN'	Cowboy Copas
567	2120	ROCKIN' CHAIR MONEY	
	2123	WHEN SNOWFLAKES FALL	Bill Carlisle
568	2028	WHAT A SHAME	
	2026	STALE BEER SHUFFLE	Charlie Linville
569	2241	CRAZY 'CAUSE I LOVE YOU	
	2240	HIDE YOUR FACE	Red Egnor
570	2100	FREIGHT TRAIN BOOGIE	
	1980	SOMEBODY ELSE'S DARLING	Delmore Brothers
571	2408	FIVE MINUTES MORE	
	2367	RYE WHISKEY	Homer and Jethro
572	2244	THREE MILES SOUTH OF CASH (IN ARKANSAS)	
	2246	SINGING ON THE TRAIL	Carolina Cotton
573	2250	SOMEBODY'S ROSE	
	2252	YOU DON'T DO RIGHT BY ME ANYMORE	Tex Atchison
574	2393	DUST ON THE BIBLE	
	2391	THERE'LL COME A TIME	Wade Mainer
575	1994	HEART STEALIN' MAMA	
	1986	DARLING WON'T YOU LOVE ME NOW	Grandpa Jones
576	2178	I WISH	
	2187	I HEAR YOU KNOCKIN'	Jimmie Widener
577	2124	ROCKIN' ON THE WAVES	
	2125	IF WE NEVER MEET AGAIN	Brown's Ferry Four
578	2165	NEW PRETTY BLONDE (NEW JOLE BLON)	
	2160	WHEN A SOLDIER KNOCKS AND FINDS NOBODY HOME	Moon Mullican
579	2382	I WANT TO BE LOVED (BY SOMEONE)	Cowboy Jack
	2372	A MOTHER'S PRAYER	Derrick
580	2256	SONG OF THE ISLANDS	
	2255	ECHOES OF HAWAII	Eddie Martin
581	2199	TEXAS IN MY SOUL	
	1939	MERLE'S BUCK DANCE	Hank Penny
582	2209	AIF MAIL SPECIAL ON THE FLY	
	2194	THOUGH I CRY	Leon Rusk
583	2407	DON'T LET YOUR SWEET LOVE DIE	
	2366	BOLL WEEVIL	Homer and Jethro
584	2397	HOW CAN I BE SURE?	
	2403	I'M AS FREE AS THE BREEZE	Rex Griffin
585	2394	SOLDIER'S GRAVE	
	2396	HE'S COMING TO US DEAD	Wade Mainer



<u>Release Number</u>	<u>Master Numbers</u>	<u>Title</u>	<u>Artist</u>
586	2235	TURN MY PICTURE UPSIDE DOWN	
	2237	BROWN-EYED BABY	Red Egner
587	1993	RIDIN' ON THAT TRAIN	
	1987	ARE THERE TEARS BEHIND YOUR SMILES?	Grandpa Jones
588	2223	YES YOU DID	
	2224	SNOW DEER	Charlie Linville
589	2311	KNOXVILLE GIRL	
	2300	SHE SLEEPS BENEATH THE NORRIS DAM	Cope Brothers
590	2073	IN THE SHADOW OF THE PINE	
	2072	ON TOP OF OLD SMOKY	Minnie Pearl
591	2351	BREEZE	
	2269	IN MY MERRY OLDSMOBILE	Cowboy Copas
592	2136	BROWN'S FERRY BLUES	
	2107	MISSISSIPPI SHORE	Delmore Brothers
593	2130	OLD CAMP MEETING	Brown's Ferry
	2131	THERE'S A LIGHT GUIDING ME	Four
594	2404	I LOST AGAIN	
	2399	I DON'T MEAN TO BE MEAN	Rex Griffin
595	2054	SHE'S A SHADY LADY	
	2182	ME AND THE DOGGON' BLUES	Jimmie Widener
596	2379	OVER THE RAINBOW	
	2409	GROUND HOG	Homer and Jethro
597	2216	WILDCAT MAMA	
	2198	HERE TODAY AND GONE TOMORROW	Hank Penny
598	2271	KENTUCKY WALTZ	
	2270	HEARTACHES	Cowboy Copas
599	2101	BOOGIE WOOGIE BABY	
	2103	BORN TO BE BLUE	Delmore Brothers
600	2169	TWIN GUITAR POLKA	
	2170	O.P.A. BLUES	Ocie Stockard
601	2266	GET BACK ON THE GLORY ROAD	Grandpa
	2268	SHE'S GONE AND LEFT ANOTHER BROKEN HEART	Jones
602	2227	YOU'RE GONNA BE SORRY SOME OF THESE DAYS	
	2219	SILVER BELLS	Charlie Linville
603	2395	LITTLE PAL	
	2385	MOTHER'S PRAYERS HAVE FOLLOWED ME	Wade Mainer
604	2234	YOU NEVER MISS THE WATER TILL THE WELL RUNS DRY	
	2238	BABY I'M SO DOGGON' TIRED	Red Egner
605	2272	THREE STRIKES AND YOU'RE OUT	
	2349	THINGS ARE GONNA BE DIFFERENT	Cowboy Copas
606*	2279	OPEN THE DOOR RICHARD	
	2277	THE FRECKLE SONG	Hank Penny
607		NEW MILK COW BLUES	
		MOONSHINE POLKA	Moon Mullican
608	2110	DOLLAR BILL MAMA BLUES (PART 1)	
	2111	DOLLAR BILL MAMA BLUES (PART 2)	Bill Carlisle
609	2283	MY ADOBE HACIENDA	
	2285	WRITIN' ON THE WALL	Billy Hughes
610		THOSE GONE AND LEFT ME BLUES	
		BRING IT ON DOWN TO MY HOUSE	Luke Wills
611	2336	WHEN THEY FOUND THE ATOMIC POWER	
	2337	SINCE YOU WENT AWAY	Hawkshaw Hawkins



<u>Release Number</u>	<u>Master Numbers</u>	<u>Title</u>	<u>Artist</u>
612	2297	KEEP THEM COLD ICY FINGERS OFF OF ME	Fairley Holden
	2298	PORT TO PORTAL PAY	
613	2412	FOGGY RIVER	Moon Mullican
	2162	WORRIES ON MY MIND	
614	2278	LET ME PLAY WITH YOUR POODLE	Hank Penny
	2277	THE FRECKLE SONG	
615	2417	FOR SENTIMENTAL REASONS	Homer and Jethro
	2406	CIELITO LINDO	
616	2273	RATTLE SNAKIN' DADDY	Boots Woodall
	2274	I WONDER	
617	2287	I'M A FOOL TO CARE	Red Egner
	2236	I CAN'T FORGIVE MYSELF	
618		BREEZE	Cowboy Copas
		DOLLY DEAR	
619	2419	SHENANDOAH WALTZ	Clyde Moody
	2420	THERE'S A BIG ROCK IN THE ROAD	
620	2414	MANAGUA, NICARAGUA	Homer and Jethro
	2410	BILL BAILEY	
621	2280	LOCKED OUT	Hank Penny
	2193	PENNY BLOWS HIS TOP	
622	2039	BIG BALL'S IN TOWN	J. E. Mainer's Mountaineers
	2148	JOHNSON COUNTY BLUES	
623	2425	I'LL CLOSE MY EYES	Homer and Jethro
	2378	SYMPHONY	
624	2435	MOUNTAIN DEW	Grandpa Jones
	2427	MY DARLING'S NOT MY DARLING ANYMORE	
625		HEART WEARY AND BLUE	Hawkshaw Hawkins
	2347	MOONLIGHT ON THE CABIN	
626		ALOHA OE	Eddie Martin
		WHEN I HEAR THE SONG OF THE ISLANDS	
627		SWEET MOMENTS	Luke Wills
		FOUR OR FIVE TIMES	
628	2413	I'VE GOT BLUES TO SPARE	Fairley Holden
	2299	INTOXICATED RAT	
629	2365	LISTEN TO THE CROCKING BIRD	Fiddlin' Red Herron
	2362	BILLY IN THE LOWLAND	
630	2438	TEXAS RED	Cowboy Copas
	2074	SWEET THING	
631	2128	EVERYBODY WILL BE HAPPY (OVER THERE)	Brown's Ferry Four
	2127	THE LORD IS WATCHING (OVER ME)	
632	2295	JOLE BLON'S SISTER	Moon Mullican
	2152	SHOWBOY SPECIAL	
633	2374	TRIFLIN' BABY	Cowboy Jack Derrick
	2375	TRUCK DRIVIN' MAN	
634	2168	COW TOWN BOOGIE	Ocie Stockard
	2171	NOBODY CARES	
635		I DOOSE WHAT I CHOOSE	Arthur Q. Smith
		YOU CAN'T HIDE A HEARTACHE	

TO BE CONTINUED. (We would appreciate hearing from readers who can supply the master numbers we are lacking.)





## ADVISOR STEVE SHOLES DIES

On April 22, 1968, Steve Sholes died suddenly of a heart attack shortly after arriving in Nashville for meetings of the Country Music Foundation. Sholes was 57 years old. He was indeed a rare man in the music industry whose influence will be greatly missed.

Sholes was often regarded as one of the most progressive men in the music industry because he early spotted the potential of Elvis Presley and brought him to RCA Victor in the mid-1950's. At the same time he was one of the few men active in the business who also understood the patterns upon which the country and Negro music fields had been built.

After attending Rutgers University, Sholes went to work at RCA Victor in 1935. In these early years he worked closely with such pioneer record men as the late Frank B. Walker, and began doing field recording in southern locations shortly after World War II. (He once recalled that the Morris Brothers was one of the first groups that he recorded in the field.) Sholes enjoyed great success in the record industry, having risen to the position of division vice-president of Popular Artists and Repertoire of the RCA Record Division at the time of his death. Nevertheless, Sholes never lost interest in the music itself or the personalities who brought the record industry to its current position. In recognition of this, he was named to the Country Music Hall of Fame last year.

Sholes was a quiet man. Our first meeting was in the early 1960's when he wanted to know more about the John Edwards Memorial Foundation, then in its formative stages. Later, when the Foundation became a reality, Sholes was named an Advisor, and last December was



elected to a second six-year term. In the years that he served as an advisor, he always went out of his way to be more than another name on a letterhead. Scarcely a week went by without a package from Sholes containing either new RCA Victor releases that he thought we should have or his copies of the trade publications.

In 1964 our annual meeting was being held in New York. Steve, like most of the advisors, had mailed in his proxy forms, but shortly after we had gathered in the hotel room to begin the meeting Steve and Brad McCuen appeared. Steve commented that if we could travel three thousand miles to New York he could travel uptown to join us. Later, when I remarked how gratifying his interest in the Foundation was to all of us, he replied that he liked what we were doing and that he felt that if he lent his name to a cause then he should also try actively to do something for that cause. He did.

Once, when I was inquiring about the first uses of the term "Country and Western," Steve modestly told me that he had coined the phrase shortly before going into the army in 1943 (producing V-Disks), but that RCA did not actually begin to use the term until after the end of the war. Then he commented that in retrospect he felt it had been a good term because it described the music of that period, but now he regretted so labeling the music because today it was no longer appropriate. He now preferred the term "country music."

Steve Sholes was indeed a rare man. He was at once gentle yet effective; commercially oriented yet respectful of the past; busy yet always able to spare a few minutes. He will be missed, but those who knew him will take some comfort in the knowledge that their lives were thereby enriched.



## TAPESCRIPTS: INTERVIEW WITH MRS. ROY HARVEY (T7-185)

These tapescripts, drawn from tapes in the JEMF Archives, are resumes of interviews of artists and other people associated with the commercial recording industry. They are reasonably complete but not verbatim transcriptions, preferably made by the interviewer. To avoid possible embarrassment, we occasionally omit remarks from these published accounts, although the full tape interview will be made available to researchers for a fee covering costs. We hope other researchers will send us copies of interviews they have conducted for deposit in the JEMF Archives, and we would appreciate transcripts on the model of the following if possible.

Readers should be aware that these tapescripts, like the occasional notes and other archive materials reprinted in the Newsletter, are to be regarded as raw data and not the finished product of careful research. The tapescript does not correct, reorganize or rework the data on tape and therefore serves as an accurate sequential index to the interview. We will appreciate any documented corrections or further data that readers can provide regarding tapescript interviews.

\* \* \* \* \*

On August 13, 1962, while Eugene W. Earle and Archie Green were interviewing Charlie Poole, Jr. (See JEMF Newsletter I, p. 31 (1966)), he told them that he thought Roy Harvey was still living in Beckley, W. Va. The following day in Beckley, Earle and Green found a woman in the City Hall who had known Roy Harvey, and was able to direct them to Harvey's widow, who happened to be in Beckley on a visit at the time.

\* \* \* \* \*

Roy Cecil Harvey was born March 24, 1892, in Monroe County, W. Va. After the family moved to Princeton, W. Va., he went to work for the Virginian Railroad. At the age of 19 he was a fireman; later he became an engineer. When the Virginian strike began in 1923 he stopped railroading for 19 years. Then he worked for the Florida East Coast Railroad for 15 years. He worked until February 17, 1958, when he took ill on his last run from New Smyrna to Jacksonville. He died July 11, 1958, and was buried in New Smyrna Beach, Florida.

Roy loved railroading. While he was off the railroad he worked for the Beckley Music Store in Beckley as a salesman. The family had moved to Beckley in 1925. At this time he became interested in





records. He got in contact with the North Carolina Ramblers, who were already performing together--old time music was very much in demand then. They wrote Columbia and went to New York to record. They also recorded in Richmond, Indiana. They were not paid royalties, just flat recording fees.

He worked in the music store for two years. Then he was a policeman for a while. Roy was a good union man, but he was disappointed when the strike wasn't settled and finally left the Brotherhood of Firemen. Later he joined the Brotherhood of Locomotive Engineers.

Roy had told his wife that when he was six he could tune a guitar, but not play it. He met his wife when he was 19, by which time he could already play and sing. He started composing during the time when he was recording for Columbia. He composed "Wreck on the Virginian," "Wreck on the C & O," "Virginian Strike of '23," and "Blue-field Murder." Mrs. Harvey knew the Palmer boy involved in the Blue-field murder; the Palmer family had lived across the street from her family. The murder occurred after 1925 when they were already living in Beckley.

Mrs. Harvey's maiden name was Mary Cleo Farley; she was born in Hinton on August 19, 1893. She and Roy were married August 3, 1916. They had seven children, but one boy was lost as an infant. Six children are now living in Florida.

Mrs. Harvey knew Posey Rorer and Charlie Poole; they stayed with the Harveys when they came to Beckley on their way to New York to record. Lonnie Austin, a fiddler from North Carolina, sometimes was with them. Leonard Copeland (guitarist who recorded with Roy) is still living in Beckley. Earl Shirkey was about Roy's age; later he became



a railroad engineer also, but wasn't at the time they recorded. Roy's father, Mancer Harvey, was a carpenter. His mother's maiden name was Mary Susan Houchins. Roy had two brothers and three sisters. One sister, Mrs. Trautman, taught him many songs. (ed. note- Earle and Green later interviewed Mrs. Trautman also.) Another sister, Mrs. Terry, played piano for the Ramblers.

Discussion of the songs Roy composed. Mrs. Harvey related the story connected with the "Wreck of the Virginian." During the strike, one of the engineers swore one day that if he ever worked during the strike he hoped the Lord would take his right arm. He went to work later, however, and was killed in the Virginian wreck--his arm was severed from his body. His name was George Reed--this happened sometime between 1923-29. Roy also composed "Moonshine in the West Virginia Hills."

The Harveys moved to Florida in 1942. He stopped recording in about 1932-33. During the intervening years he worked on the Beckley police force, and then in a furniture store. He also worked for the Charleston Press in Beckley, in charge of circulation on a route between Beckley and Bluefield. He was never satisfied until he could get back on the railroad, however. He had some friends in Florida who had been on the Virginian line with him before the strike, and that was how he got a job down there.

Hayman Newman recorded with the North Carolina Ramblers before Roy did. Newman played tenor banjo, Mrs. Harvey believes. Posey Rorer couldn't sing, just played fiddle. The Virginian wreck occurred on a bridge, near Kegley, she thinks. "When the Roses Bloom for the Bootlegger" sold very well in West Virginia. All these songs were



composed while the Harveys were living on Limit Street in Beckley--at the city limit. Harvey had fans, especially in the coal mines, who bought every record that he made. A dispatcher named Vernice Coleman, who lived in Oak Hill, recorded with Roy, and has all of Roy's records.

Roy probably also wrote the song he sang about the Lilly Reunion. This used to take place annually, for three days at Flat Top, about 22 miles from Beckley. Hundreds of the Lilly family got together, and thousands of other people. Abe Lilly, a lawyer in Charleston, presided. After the older members of the family passed away the custom stopped. Mrs. Harvey is related to the Lillys, and she and Roy used to attend the reunions.

--Tapescript by Norm Cohen

\* \* \* \* \*

#### NEWPORT FOLK FOUNDATION AWARDS GRANT

The Newport Folk Foundation has given a grant to the John Edwards Memorial Foundation of \$3,000. In our time of extreme financial crisis this grant is especially welcome. While the grant was of a general nature and not restricted to any specific project, the Newport Folk Foundation did specify that the funds should not be used to liquidate our indebtedness, but rather to carry current work forward. The JEMF wishes once again to thank Newport for its continuing support of our work.





## AN ANNOTATED CHECKLIST OF PUBLISHED HILLBILLY RECORD NUMERICALS

The following is a nearly complete checklist of all numericals listing hillbilly material published in journals to date. Only record numericals of 78 rpm records are cited. The listing has been compiled by Graham Wickham

The listings include the following information: label or record issue name (no notation of label parent companies has been made), numerical series where appropriate or relevant, journal (abbreviated), journal issue number, journal date, notation as to completeness or incompleteness, and in parentheses, the discographer responsible for the numerical. Those numericals where the discographer is not known have no author notation.

Following is a list of journals covered, followed by their abbreviations as used in this listing:

Blue Yodeler	BY
Country News & Views (England)	CNV
Country & Western Spotlight (New Zealand)	CWSpot
Disc Collector	DC
Discographer	DISC
Folk Style (England)	FS
Hillbilly Folk Record Journal (England)	HFRJ
John Edwards Memorial Foundation Newsletter	JEMFN
Record Research	RR

\* \* \* \* \*

APOLLO. DC 17 (5/61) (Will Legere)

AURORA. JEMFN II, 2 (2/67) COMP (Will Roy Hearne)

BLUEBIRD. CWSpot 24-41 (12/58-3/63) COMP (Will Roy Hearne)

BROADCAST (English). FS 2 (4/58) INC

CHALLENGE. DC 15-17 (11/60-6/61) INC

COLUMBIA (100-D Series). DISC I, 1 (7/67) COMP  
--RR 56 (10/63) COMP

COLUMBIA (15000-D). FS 13-15 (n.d.) NOT YET COMP  
--HFRJ II, 2 -III, 1; III, 4 (4/55-1/56; 10/56)

COLUMBIA (40500-F "Cajun"). BY 10 (9/66) INC (Graham Wickham)

CONQUEROR. DC 15-17 (11/60-5/61) INC

CRYSTAL. DC 16 & 17 (2/61 & 5/61) (Will Legere)

DECCA (X1000 Australian). CWSpot 53 (3/66) INC (David Crisp)

DECCA (South African). FS 10 & 11 (n.d.) INC



DECCA (5000 USA). CWSpot 42, 44-51 (6/63, 12/63-12/65) COMP (Will Roy Hearne)  
 --RP 23, 24, 72-74 (11/60, 12/60, 4/65-6/65) COMP  
 EAGLE. DC 16 (2/61) (Will Legere)  
 EDISON. DC 19 (11/61) INC (Bob Healy)  
 EDISON (Lateral Cut). RR 54 (3/63) COMP (Ray Wile)  
 EDISON (Needle Cut). PR 10 (11-12/56) INC (Ray Wile)  
 ELECTRADISK. DC 15, 16 (11/60, 2/61) COMP (Bob Healy)  
 FOLK-STAR. DC 14 (8/60) INC (Pete Kuykendall)  
 HMV (Australian, EA series). FS 12 (n.d.) INC  
 KING (4801-5200). RR 27, 29, 30 (3-4/60, 8/60, 10/60) INC (Anthony Rotante)  
 LAMB. DC 16 (2/61) (Will Legere)  
 MACY. CNV VI, 2 (10/67) INC (Chris Comber)  
 MARLEE. DC 17 (5/61) (Will Legere)  
 OKEH (45000). DC II, 3; III, 1 (6/52, 1/53); 9, 10 (4/53), 7/53)  
 COMP (Will Roy Hearne)  
 PANACHORD (Australian). CWSpot 40 (12/62) INC (David Crisp)  
 --HFRJ I, 2; I, 3 (4/54, 7/54) INC  
 PARAMOUNT (3000). BY 7-15 (2/66-7/67) INC  
 --DC I, 4; II, 1 (10/51, 1/52) INC (Will Roy Hearne)  
 PICADILLY (English). FS 1 (12/57) INC  
 POLK (9000). JEMEN II, 3 (6/67) COMP (Will Roy Hearne)  
 REGAL/REGAL ZONOPHONE (G series). HFRJ II, 1 (1/55) INC  
 --CWSpot 16, 19 (12/56, 9/57), reprinted in CWSpot Special Issue (9/62), INC (John Edwards)  
 --FS 5 (7/59) INC  
 RICH-R-TONE (400). DC 13, 14 (5/60, 8/60) COMP (Pete Kuykendall)  
 RODEO (Australian). DC 14, 16, 17 (8/60, 2/61, 5/61) (Will Legere)  
 SAN ANTONIO. DC 16 (2/61) (Will Legere)  
 SILVERTONE. DC 15-17 (11/60-5/61) INC  
 STARDAY (100). DC 14-16 (8/60, 11/60, 2/61) COMP  
 STERNO (English). FS 4 (2/59) INC  
 SUNRISE. DC 14-18 (8/60-8/61) COMP (K. Christie and E. Wadin)



SUPERIOR. RR 37-44, 47, 48 (3/62-10/62, 11/62, 12/62) COMP (George Kay)

SUPERTONE (2000). DC II, 1 & 2 (1/52, 4/52) COMP (Will Roy Hearne)

SUPEPTONE (9000). DC 15-17 (11/60-5/61) INC

TIMELY TUNES (C 1500). CWSpot 42 (6/63) COMP (Eric Wadin)  
--DC 15, 16 (11/60, 2/61) COMP (Bob Healy)

VARSITY (5000-5101). FS 6, 9 (2/60, n.d.) INC

VICTOR (23500). BY 18 (2/58) ALMOST COMP  
--CNV II, 3; III, 1; IV, 1; V, 3; VI, 2 (1/64, 7/64, 7/65, 1/67, 10/67) ALMOST COMP (Bob Healy)

VICTOR (40000). DC 11-15 (11/59-11/60) COMP (Will Roy Hearne)

WATTLE (Australian). DC 14 (8/60; reprinted in CWSpot Special Issue (9/62) COMP (John Edwards)

ZONOPHONE (Australian EE series). CWSpot 13-15 (5/60-11/60); reprinted in CWSpot Special Issue (9/62). INC (John Edwards)

ZONOPHONE (English T series). FS 3 (11/58) INC

TWELVE INCH 78 rpm "HILLBILLY" RECORDS (Various Labels). DC 17 (5/61) INC (Joe Drochetz)

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#### ERNEST V. "POP" STONEMAN DIES

We regret to have to record that on Friday, June 14, Pop Stoneman died in Nashville following a long series of operations and illnesses. He had been in the hospital since the middle of April.

We take some small measure of comfort in the fact that Stoneman was one pioneer artist who received recognition and tribute in his own time. Stoneman was "rediscovered" in 1956 as a result of his appearance on a TV quiz program. In the following year an LP featuring the Stoneman Family was issued by Folkways, and in the years since then he has been in close contact with associates of the JEMF and has been interviewed intensively several times. He was also one of the sponsors of the Friends of the JEMF.

Recent issues of the Newsletter (numbers 7 and 8) carried a feature on the early recording career of Pop Stoneman. This material is being updated and prepared for publication as a separate booklet. The project is being made possible by financial support from the Stoneman Family.





## NEWS FROM THE FRIENDS OF THE JEMF

In May, 1968, charter membership in the Friends was closed when the quota of 300 memberships had been assigned. We began issuing general membership cards as of the above date. We are now in the process of establishing the first charter group of the Friends and we hope it will be the pilot group for many others in the future.

The selection of new officers was completed and became effective as of May 1st, with Hugh Cherry assuming the duties of President and Jim Webster, of Secretary-Treasurer. Hugh Cherry is a widely known authority on Country and Western music and is a popular and influential DJ on Radio Station KGBS in Los Angeles. He succeeds outgoing president Joe Nixon (see clipping below). He has been a long-time supporter of the JEMF through his Los Angeles and Armed Forces radio broadcasts. Jim Webster is a lifelong fan of Country and Western music and is knowledgeable in this field. I will continue to work closely with the organization in the capacity of Executive Vice-President of the Friends.

During the year, we added three well known names in the country music field to our list of Sponsors: Connie B. Gay, Lloyd Perryman and Tex Ritter. I am sad to add that we recently lost one of our Sponsors and good friends when Ernest V. "Pop" Stoneman died on June 14.

It is felt that the Friends will be an important contributing factor in the future of the JEMF. Many plans have been formulated and we are sure the realization of these will be important to the growth of the Foundation.

--Ken Griffis

Glendale News-Press, Saturday, April 6, 1968

5-B

## KIEV's Nixon Given Plaque by Foundation

Joe Nixon, popular disc jockey at radio station KIEV, and a long time resident of Glendale, was honored recently with a plaque as outgoing president of the Friends of the John Edwards Memorial Foundation.

The on-the-air presentation by Ken Griffis, representing the foundation, and William Beaton, president of KIEV, took place in the station's studios during the daily Joe Nixon show.

Chartered as an educational non-profit corporation, the John Edwards Memorial Foundation, located at the Folklore and Mythology Center of the University of California at Los Angeles, consists of John Edwards' collection of commercially-docu-

mented country and western music memorabilia.

Until his death in 1960, Edwards devoted his life to the collection of commercial phonograph records of native American folk music. It encompassed tapes, photographs, correspondence, biographical and discographical compilations and related ephemeral information to be used for the furtherance of scholarly interests.

As one of the organizers of the Friends of the Memorial Foundation, Nixon, as its first president, is supported in the philanthropic endeavor by some of the nation's best known artists and writers in the country and folk music field.



William Beaton, left, president of KIEV, presents plaque to Joe Nixon, popular disc jockey of the Glendale radio station, honoring him as the outgoing president of the Friends of the John Edwards Memorial Foundation.



## BIBLIOGRAPHIC NOTES OF SPECIAL INTEREST

At the 16th Annual Meeting of the California Folklore Society (Berkeley, April 13-14, 1968), David Evans presented a paper entitled "Approaches to the Study of the Blues," in which he reviews past blues scholarship and proposes a new definition of "blues." The definition stresses the parallel importance of both the instrumental and vocal lines, a characteristic which Evans feels is unique to the blues in American folksong.

OUR LIVING TRADITIONS: AN INTRODUCTION TO AMERICAN FOLKLORE, edited by Tristram P. Coffin (New York: Basic Books, 1968; xvii + 301 pp., \$6.50). Contains 25 articles by different scholars originally prepared for a series of lectures for the Voice of America.

One of the articles, "The Hillbilly Movement," by D. K. Wilgus, surveys the commercial and non-commercial backgrounds of hillbilly music prior to 1920, pointing out that the early phonograph and radio executives who accepted the music in those media were merely packaging an already existing commodity. The article traces the factors that influenced the form of hillbilly music through World War II.

In a parallel article entitled "Negro Music: Urban Renewal," John F. Szwed states and defends the proposition that the phonograph record was the most important factor in explaining the direction of Negro music in the 20th century. He discusses successively the backgrounds and characteristics of the blues, gospel, and jazz music.

JOURNAL OF THE SOCIETY FOR ETHNOMUSICOLOGY (Vol. XII, January 1968) contains a paper by Linda C. Burman entitled "The Technique of Variation in an American Fiddle Tune (A Study of "Sail Away Lady" as it Was Performed in 1926 for Columbia Records by Uncle Bunt Stephens)." The paper includes a brief biographical note, a discussion of the tune as performed by Bunt Stephens, and a complete transcription of Stephens' fiddling. The paper concludes with a brief comparison of the fiddle tune structure to some features of renaissance-baroque-Elizabethan music. This paper will soon be available as Reprint No. 12 in the JEMF Reprint Series.

\* \* \* \* \*

## WORKS IN PROGRESS

JOHN L. SMITH (Des Moines) is in the process of compiling a paper dealing with the influence of folk music on contemporary country-western music. Included will be interviews with performers and song writers from both fields, folk and country. Merle Travis, Dave Dudley, Waylon Jennings, the Carters, Johnny Cash and Don Bowman will be some of those representing the country side. As a side study a bibliography and discography of Johnny Cash is being prepared. A future "in-depth" study of Cash as "A Man and His Music" is also in the preparation stage. Information from readers of the NEWSLETTER, such as articles, tapes, etc., concerning Johnny Cash and the comparative study would be appreciated. (Write to: J. L. Smith, 2019 37th Street, Des Moines, Iowa 50310).





LARRY SKOOG (Houston) is pursuing a study of regional and area tradition as expressed in the commercial phonograph records produced in Houston, Texas, and by artists who have spent significant time in the Houston area. This study will attempt to complete a discography and relevant supportive data dealing with the following musical traditions commonly found in the Houston area: Negro, Czech-Bohemian, Accadian-French, Negro-French (Zydeco), Mexican-American (Tex-Mex), and traditional forms of rural American music (Hillbilly-C&W). He would appreciate help in tracing material recorded in Houston--in particular Tex-Mex material on FBC, Teardrop, Hummingbird, and other small labels. (Write to: L. Skoog, 2810 Plumb St., Houston, Texas 77005).

\* \* \* \* \*

#### ADDITIONS TO STRIPLING BROTHERS DISCOGRAPHY

(See JEMF Newsletter #9, p. 21, 1968)

Readers Bob Pinson and David Crisp have called our attention to releases of the Stripling Brothers' recordings on other labels in addition to the parent Vocalion and Decca labels. The releases on the later Vocalion popular series bear a different set of master numbers, which are indicated below in parentheses. It is not clear whether these are simply control numbers or actually indicate re-mastering of the original recordings. See Issue #9 of the Newsletter for the titles of the recordings.

<u>Master No.</u>	<u>Vocalion</u>	<u>Also Issued on These Labels</u>	
		<u>Panachord (Austral.)</u>	<u>Other</u>
Birm 812		12181	
Birm 813		12181	County LP 507
C 4123 B,A	02770 (15289)	12172	
C 4124 B,A	02761 (15287)		
C 4125 B,A	02761 (15286)		
C 4126 B,A	02739 (15291)		
C 4127 B,A		12173	Apex (Canad) 26294
C 4128 B,A		12173	Apex (Canad) 26294
C 4129 A,B	02738 (15293)		
C 4130 B,A	02738 (15292)		
C 4132 A,B	02739 (15290)		
C 4135 A,B	02770 (15288)	12172	

Two masters from the Decca 1936 session were issued in Australia on Decca X1277. These are master numbers 60691 and 60693, which were paired in this country on Decca 5267 (see Newsletter #9 for titles).





## JEMF HOLDINGS: SONG FOLIOS Part 2

In this issue, the Newsletter continues a list of the song folios which the JEMF has on file, excluding those held on microfilm only. The Foundation would appreciate receiving any song folios which it lacks.

- 50 POPULAR COWBOY SONGS OF PANCH & RANGE, ALBERTA SLIM'S, FEATURED OVER RADIO STATION CFQC, SASKATOON, NO. 2 BOOK, 1941 (?)
- SONGS FEATURED BY THE CACTUS COWBOYS, American Music Pub. Co., 1944
- SONGS FEATURED BY THE CACTUS COWBOYS, American Music Pub. Co., 1943
- THE CALGARY KID'S STAMPED OF SONGS, Famous Music Corp., 1945
- CAP, ANDY AND MILT'S ROUNDUP OF SONG HITS, BOOK NO. 1, Dixie Music Pub. Co., 1945
- CLIFF CARLISLE GREATEST COLLECTION OF COWBOY AND MOUNTAIN SONS, M. M. Cole Pub. Co., 1936
- JENKS "TEX" CARLAN'S ALL STAR WESTERN SONG COLLECTION, M. M. Cole Pub. Co., 1955
- JENKS "TEX" CARLAN (THE DIXIE COWBOY) POPULAR WESTERN SONGS OF RADIO AND RECORDS, M. M. Cole Pub. Co., 1949
- SONGS BY JENNY LOU CARSON, ALBUM NO. 1, Hill and Range Songs, Inc., 1947
- WILE CARTER MONTANA SLIM 36 FAVORITE SONGS, Southern Music Pub. Co., n.d.
- WILE CARTER MONTANA SLIM 36 FAVORITE SONGS, Southern Music Pub. Co., 1944
- COWBOY SONGS BY WILE CARTER POPULARLY KNOWN AS MONTANA SLIM, NO. 3, Gordon V. Thompson, Ltd., 1938
- MORE COWBOY SONGS BY WILE CARTER, HEARD REGULARLY ON THE COLUMBIA BROADCASTING SYSTEM NETWORK AS MONTANA SLIM, NO. 2, Gordon V. Thompson Ltd., 1936
- NEW COWBOY SONGS BY WILE CARTER, POPULARLY KNOWN AS MONTANA SLIM, NO. 4, Gordon V. Thompson, Ltd., 1938
- WILE CARTER'S NEW COWBOY SONGS NO. 5, Gordon V. Thompson, Ltd., 1944
- SONGS OF WILE CARTER, MONTANA SLIM, AND THE BIG HOLE BRONCO BUSTERS, Southern Music Pub. Co., 1947
- JOHNNY CASH SONG AND PICTURE FOLIO NO. 1, Hill and Range Songs, Inc., 1959
- JOHNNY CASH SHOW SOUVENIR PICTURE AND SONG BOOK, Hill and Range Songs, Inc., 1966
- CHARLIE AND MARY--THE BLUE GRASS SWEETHEARTS FAMOUS FOLIO OF SONGS TO REMEMBER, BOOK NO. 1, Dixie Music Pub. Co., 1943
- CHERRY HILL STRING TICKLERS BALLADS, NUMBER ONE, n.d.
- PAPPY CHESHIPE AND HIS HILL BILLY CHAMPIONS, M. M. Cole Pub. Co., 1940 (?)
- CHUCK WAGON GANG'S #2 ROUNDUP OF SONG HITS, Dixie Music Pub. Co., 1944
- AL CLAUSER AND HIS OKLAHOMA OUTLAWS' COLLECTION OF ORIGINAL MOUNTAIN AND RANGE SONGS, American Music, Inc., 1937
- AL CLAUSER AND HIS OKLAHOMA OUTLAWS' COLLECTION OF ORIGINAL SONGS OF THE WEST NO. 2, American Music, Inc., 1939
- AL CLAUSER AND HIS OKLAHOMA OUTLAWS' FOLIO OF ORIGINAL SONGS NO. 3, American Music, Inc., 1941
- ZEKE CLEMENTS' SONG BOOK, 1944
- BILL CLIFTON 150 OLD-TIME SONGS, FOLK AND GOSPEL, Adams Printing & Calendar Co., n.d.
- CLYDE AND SLIM (THE ROVING HILLBILLIES) FARM AND FIPESIDE SONGS, BOOK NO. 2, Country Music, n.d.



GRADY AND HAZEL COLE'S BLUE RIDGE MOUNTAIN SONGS, Chart Music Publishing House, 1945

HARMS COLLECTION OF OLD TIME SONGS WE ALL REMEMBER, Harms, Inc., n.d.

SPADE COOLEY'S WESTERN SWING SONG FOLIO, Hill and Range Songs, Inc., 1945

STONEY COOPER & WILMA LEE'S SONG ALBUM, n.d.

WILMA LEE AND STONEY COOPER SONG FOLIO, Acuff-Rose Publications, n.d.

THE COOPERS, WILMA LEE, STONEY & CAROLEE SONG FOLIO, n.d.

COUSIN LEE ALBUM OF HILL COUNTRY BALLADS AND OLD TIME SONGS, Joe Davis Inc., 1936

AMERICAN MUSIC INC. FOLIO NO. 1, COWBOY BALLADS, American Music, Inc., 1939

AMERICAN MUSIC INC. FOLIO NO. 2, COWBOY BALLADS, American Music, Inc., 1940

AMERICAN MUSIC INC. FOLIO NO. 3, COWBOY BALLADS, American Music, Inc., 1940

AMERICAN MUSIC INC. FOLIO NO. 4, COWBOY BALLADS, American Music, Inc., 1940

AMERICAN MUSIC INC., FOLIO NO. 5, COWBOY BALLADS, American Music, Inc., 1940

AMERICAN MUSIC INC. FOLIO NO. 6, COWBOY BALLADS, American Music, Inc., 1940

AMERICAN MUSIC INC. FOLIO NO. 7, COWBOY BALLADS, American Music, Inc., 1941

AMERICAN MUSIC INC. FOLIO NO. 8, COWBOY BALLADS, American Music, Inc., 1941

COWBOY COPAS HILLBILLY SONGS, Lois Music Publishing Co., 1947(?)

SONGS COWBOY COPAS SINGS, Acuff-Rose Publications, n.d.

40 POPULAR SONGS AND MOUNTAIN BALLADS SANG BY COWBOY JACK OVER STATION WHINN, FAIRMONT, W. VA., n.d.

COWBOY SONGS AS SUNG BY COWBOY JOE, Treasure Chest Publications, Inc., 1935

COWBOY LOYE PRESENTS 20 FAMOUS HEART SONGS, n.d. *Cf. Love and Luck*

OLD TIME BALLADS & COWBOY SONGS COMPILED BY COWBOY LOYE AND JUST PLAIN JOHN, n.d.

50 COWBOY SONGS, SONG BOOK NO. 3 (featured by "Alberta Slim" over Radio Station CFQC, Saskatoon), n.d.

ONE HUNDRED ONE FAVORITE BALLADS, COWBOY AND MOUNTAIN SONGS AS SUNG BY HUGH CROSS, n.d.

HUGH CROSS' ANNIVERSARY SONG BOOK, Peer International Corp., 1944

FRANK CRUMIT'S BOOK OF FAVORITE SONGS, George T. Worth & Co., n.d.

TED DAFFAN'S COIN MACHINE HITS, Southern Music Pub. Co., 1944

VERNON DALHART'S NEW SONG ALBUM, Joe Davis, Inc., 1937

VERNON DALHART AND CARSON ROBISON'S ALBUM OF SONGS, F. B. Haviland Pub. Co., 1928

JIMMIE DAVIS SONG FOLIO, Peer International Corporation, Southern Music Pub. Co., 1942

DENVER DARLING'S WESTERN ALBUM OF HOME AND COUNTRY SONGS, Bourne, Inc., 1946

JIMMIE DAVIS FOLIO OF FAVORITE SONGS, Jimmie Davis Music Corporation, 1947

SONGS OF JIMMIE DAVIS, WRITER OF NOBODY'S DARLING, Southern Music Pub. Co., 1938



## JEMF REPRINT SERIES

The following reprints are available at 50¢ apiece.

5. "The Skillet Lickers: A Study of a Hillbilly String Band and its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965).
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965).
8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Banj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).

To be available shortly: "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968). This will be No. 12 in the Reprint Series.

## MISCELLANEOUS PUBLICATIONS

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. ---50¢

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others.

\* \* \* \* \*

## ADDENDA

Inadvertently omitted from the Ernest V. Stoneman Interview (JEMF Newsletter Number 7, p. 18) was the information that the interview is on file in the JEMF Archives on tape T7-186.





# JEMF

JOHN EDWARDS MEMORIAL FOUNDATION

## NEWSLETTER

Vol. IV, Part 3 -- September 1968 -- No. 11

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The John Edwards Memorial Foundation is an archival and research center devoted to the study of commercially recorded and published American folk music. It is chartered as an educational non profit corporation supported by gifts and contributions.

The JEMF Newsletter is published quarterly, with volumes running from January through December. Issues are numbered consecutively from the inception of the Newsletter. Members of the Friends of the JEMF receive the Newsletter as part of their \$5.00 annual membership dues; individual subscriptions are \$2.50 a year; library subscription rates will be \$7.50 a year starting in 1969. Back issues of Vols. II and III are available at 35 cents a number; Vol. IV, 75 cents.

The JEMF Newsletter is edited by Norman Cohen and Ed Kahn. Please address communications to the John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California, 90024.



FOURTH ANNUAL JEMF PROGRESS REPORT  
JULY, 1967-JUNE, 1968

We began the fiscal year with the wolf howling at the door. He is still there. Aside from finances, however, the report and the prognosis are generally salutary, and with this report we bring our friends up to date on JEMF events of the past year. Inasmuch as a detailed account of the progress report given at the January 1968 Board of Advisors meeting appeared in a previous Newsletter (#9, page 29), this progress report can be brief.

Progress by the JEMF is often measured by relatively intangible signs. In January 1967 we decided to allow ourselves the luxury of a full-time professional secretary, and Mary Vernon was hired. As 1967 came to a close, we realized that we could not afford to continue the arrangement, much as we wanted to. In March, Mary took an extended vacation in Europe, and at that time we hired Anne Cohen (who had just completed her work toward the M.A. degree in Folklore and Mythology at UCLA) as half-time secretary. Perhaps Mary Vernon's most important contribution to the Foundation was in building up a considerable volume of correspondence with friends and fans throughout the world, and in establishing a policy of providing correspondents with answers to requests for information and data whenever possible. Anne Cohen has continued this practice, and it has now reached the point where such correspondence forms a major part of the secretary's duties. In spite of this burden in addition to the other office tasks, we encourage this important link with our friends, although we must warn them not to lose heart if several weeks elapse before they receive replies to their letters.



During the last year we were deeply sorrowed by the deaths of both an advisor, Steve Sholes, and a sponsor of the Friends, Ernest V. "Pop" Stoneman. Aside from the personal loss many of us felt, their deaths, the first we have experienced in either the group of Advisors or Sponsors, brought into sharp focus a problem facing the JEMF. During the last year we have lost not only these two giants in our field of interest, but seven other major figures: Clarence (Tom) Ashley, "Tex" Carman, Dorsey Dixon, Tommy Duncan, George D. Hay, Sydney Nathan, Dock Walsh. We are now in the critical years if intensive interviews are to be conducted with the founders of the country music and blues industries. Unfortunately there are neither the trained workers to conduct the interviews nor the money to finance the projects. Thus, although the future looks bright, and will undoubtedly see us with adequate research funds someday, the primary sources will have disappeared. Until the JEMF receives adequate support for its work, it becomes the responsibility of the fans and the industry to see that the work is not postponed past the point of no return. The JEMF can point with pride to the fact that of the nine people whose deaths are herein reported, we were fortunate to have been able to work either superficially or in depth with six of them. It is indeed unfortunate that these interviews were not more extensive and that the others were never interviewed, even though in some cases the individuals had requested that in-depth interviews be conducted; but our staff was unable to accept the invitations because of lack of time and funds. We must insure that this situation does not continue to prevail. It does not matter who





does the job; what is important is that the job be completed. Generations to come will not forgive us for shirking our responsibility.

Acquisitions. It is impossible to recount in this report all the donations of records, documents, folios, and ephemera that we have received in the past year. Needless to say, however, every contribution, no matter how small, is gratefully received and appreciated. Here we will note only the major acquisitions that were made during the fiscal year.

From Station KTRB, Modesto: 145 transcription discs, valued at \$220.

From Station KSRO, Santa Rosa: 2395 78 rpm records and 100 7" records, together valued at \$2500.

From the Stanford Archive of Recorded Sound: approximately 1300 78 rpm records, valued at approximately \$1500.

From Eugene Earle: 715 records, valued at \$790.

From Elroy Kirkpatrick: approximately 1800 78 rpm records, valued at \$1600.

Archiving and Indexing. It is essential that we keep up to date on acquisitioning new materials and indexing them properly to allow for optimum use in the future. Unfortunately, this continuing task often is set to the side because efforts are concentrated on the irregular and unusual tasks that confront us: a magazine requests photographs for a feature they are running; a researcher wants information from our files; a record company needs some dubs of records. And every four months, all else gets set aside as the Newsletter becomes the major project. Still, we are pleased to report that during the fiscal year our archivist completed the lengthy task of taping all our current holdings of hillbilly/country music on disc. Master index cards (arranged by release number) have been



prepared for all these records as well. We regret that we still do not have the facilities or space to permit easy use of these tapes as much as we would like. In addition, our entire collections of photographs and sheet music have been sorted, and our holdings of 45 rpm records (approximately 750) have been indexed. Also, our entire folio collection has been completely indexed (one index card for each song in each folio).

Friends of the JEMF. Progress of the Friends has been reviewed in each issue of the Newsletter since the organization was formed in September 1967. At the end of 1967 there were 123 memberships. By the end of the fiscal year this number had passed 300. Hitherto we have had only one class of membership in the Friends, at an annual fee of \$5.00. Starting next year we will have the following classes of membership: Regular membership, \$5.00; Contributing Member, \$25.00; Sustaining Member, \$100.00; Institutional membership will be \$500.00 or more.

Publications. The JEMF Newsletter continues to be our most important publication. At the end of August 1968 we had slightly over 400 paid subscriptions (including those who receive the Newsletter as part of their membership in the Friends) and 50 exchange subscriptions. Although it is encouraging to watch this figure grow continually, it is distressing to record that presently only a half dozen institutions have regular paid subscriptions to the Newsletter. In order to rectify this failure to place the Newsletter in public and private libraries, we recently sent out an extensive mailing to such institutions to inform them of the JEMF and encourage them to subscribe to the Newsletter.



Reprint No. 12 is now ready for distribution, and articles for Reprint Nos. 13, 14, and 15 have already been approved and will be prepared in the near future.

An important innovation this year was the JEMF Special Series, the first number of which was "The Early Recording Career of Ernest V. "Pop" Stoneman: A Bio-discography." This publication is just a sample of the types of publications we are eager to produce, if only the financial support were forthcoming.

Record Reissue Project. We regret not to be able to have a more optimistic report to make on this project. Six months ago we thought our first album would be in the production stages by now, but we have run into legal complications which are causing considerable red tape. We are still confident that these problems will be solved, but our timetable is now somewhat expanded.

Finances. The total JEMF revenues for fiscal 1967-68 are as follows:

Memberships in Friends of the JEMF	\$ 1490
Subscriptions to Newsletter (apart from Friends)	220
Sale of publications (reprints, back issues, etc.)	150
CMA Duplication of Holdings project	5795
Grant from Newport Foundation	3000
Services rendered	320
Miscellaneous contributions	1180
Loan	500
	<u>\$12660</u>

We cannot yet give a complete account of expenses until our accountant presents us with his report. However, approximate outlays for major expenditures only, were:

Salaries	\$ 7000
Newsletter	1000
Reprints	700
Postage & Supplies	800
Tapes	500

--Norman Cohen, Acting Executive  
Secretary





## COMMERCIAL MUSIC GRAPHICS: SIX

Heretofore, the five items pictured in this graphics series were originally designed or produced by persons directly employed in phonograph record firms or in professional public relations agencies. The handbill reproduced here was obviously printed in a shop of low typographical competence by a printer with peculiar standards of grammar and orthography. Naturally, the throwaway was intended for immediate distribution and not for archival retention or eventual scholarly scrutiny. One can expect some spelling faults in ephemeral copy, but it is distressing to see an advertisement in which the featured artists' names are misspelled.

Lester McFarland and Robert Gardner were known familiarly as Mac and Bob to generations of National Barn Dance listeners (WLS, Chicago). Both men are still alive and in good spirits. On May 2, 1964, they appeared on the Barn Dance's 40th anniversary television broadcast (WGN, Chicago). A capsule biography of Mac and Bob reveals that McFarland came from Gray, Kentucky, and Gardner from Oliver Springs, Tennessee. They met as boys at the Kentucky School for the Blind where Mac learned to play many instruments in order to become a music teacher, and Bob learned the piano tuner's trade. About 1922 they gave up their respective jobs to enter the country music world as a close harmony duo (Mac, mandolin; Bob, guitar).

Mac and Bob's first appearances were at school houses, county fairs, and local events in Kentucky and Tennessee. By 1925 they were appearing on Knoxville radio station WNOX which they used as their headquarters while touring on the Keith vaudeville circuit. In 1931



they relocated in Chicago. Between 1927 and 1933 they recorded for Brunswick in the firm's SONGS FROM DIXIE (old time or hillbilly) series. During this era the Brunswick-Balke-Collendar Company manufactured furniture, cabinets, store fixtures, bowling alley equipment, radios, phonographs, and sound recordings.

The handbill announcing a Mac and Bob "good Times" at Strawplains High School capitalized the fact that the performers were Brunswick Recording Artists (even though the printer used the singular form artist). Saturday, June 18, was not placed in a given year; however, 1927 is the year of the event. This can be deduced from a perpetual calendar, given the period when Mac and Bob recorded for Brunswick and lived in the Kentucky-Tennessee area. Strawplains is a Knoxville suburb. It is not to be confused with Strawberry Plains, a town east of Knoxville in Jefferson County.

Wells, the assistant named in the handbill, was a promoter and advance scout for the two blind musicians. He also sang in their concerts and accompanied them using a ukulele. McFarland, in an interview with Harlan Daniel and Dave Wylie, recalled Wells' first name, Lotus, but did not know whether he was still alive. In the pattern of country music research, there are many instances of early recording stars sought out and interviewed while their associates are overlooked. To illustrate: the name of Wells was unknown to me until I first saw this handbill. Obviously, every bit of graphic ephemera contains some clue useful in folksong and popular culture studies. If Wells is alive, it would be rewarding to ask if he ordered the handbill printed and where. What was the nature of early bookings



# COME COME



Come bring your friends  
to the best musical program  
you have every heard.

McFARLAND and GARENER  
The Brunswick Recording Artist.  
You have heard them on records,  
now hear them in person, old  
songs, new songs and any thing  
you like to hear, on most any  
instrument.

ASSISTED BY WELLS

A good Time for young and old

Saturday **STRAWPLAINS** 7:30  
June **HIGH SCHOOL** P. M.  
18

Admisson 15 and 25 cents





for "new" recording artists? A concert in which admission was but 15 and 25 cents could not have been very profitable to three men. Naturally, the throwaway announcements had to be quickly and cheaply printed. It can be assumed that thousands of such items were distributed by wandering country musicians (or by small boys "paid" in free passes). Such one-night-stand handbills are exceedingly scarce. The original of this Mac and Bob item belongs to Jim Walsh of Vinton, Virginia. The art work necessary to ready it for lithographic reproduction was done by Doyle Moore of Urbana, Illinois.

Apart from its rarity and curiosity value, this handbill pinpoints one night--Saturday, June 18, 1927--in the lives of Lester McFarland and Bob Gardner who could sing "any thing you like to hear" and use "most any instrument." But, also, this Strawplains "one-nighter" demonstrates how many persons (Walsh, Green, Moore, Daniel, Wylie, McFarland) actually link talents to produce one feature for the JEMF Newsletter.

---Archie Green

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#### AUCTION NETS REVENUES FOR JEMF

Last month JEMF President Gene Earle handed over a check for \$155.00 as part of the proceeds from an auction he had recently conducted. This amount included the entire proceeds for discs which had been donated specifically for the benefit of the JEMF, and also 20 per cent of the intake from Gene's personal records which he was disposing of. Gene suggests that this might be a relatively painless way for other collectors to make a contribution to the JEMF. Collectors are reminded that all such contributions are fully tax deductible.



## ABSTRACTS OF ACADEMIC DISSERTATIONS

Ronald Clifford Foreman, Jr., JAZZ AND RACE RECORDS,  
1920-32; THEIR ORIGINS AND THEIR SIGNIFICANCE  
FOR THE RECORD INDUSTRY AND SOCIETY

Ph.D. thesis, College of Communications,  
University of Illinois, 1968

This dissertation is an historical analysis of the production and merchandising of phonograph records for Negro consumers between 1920 and 1932. It examines the pre-1920 social and recording environment and reconstructs the production and advertising decisions and events basic to the commercial inauguration, expansion, and decline of race records. Its data come principally from contemporary trade publications, newspapers and magazines, and phonograph manufacturers' catalogs and advertisements. A representative sample of record advertisements published in the Chicago Defender in the 1920's is reviewed and photographically reproduced in the study.

Prior to 1920, the phonograph industry issued few recordings made by Negroes. Primarily, the recordings which did appear reinforced "traditional" images of the Negro citizen and recalled music or activity nostalgically associated with him: the plantation air, the spiritual, the comic devices of minstrelsy.

"Jazz" and "blues" songs moved into the arena of popular entertainment, and their commercial promise was acknowledged by music publishers and record and music roll manufacturers in the years spanning World War I.

In 1920, the General Phonograph Corporation was persuaded to issue on its Okeh label a recording by a Negro singer, Mamie Smith.



Subsequently, the acclaim given Miss Smith as a phonograph "star" and the obvious market possibilities of records produced for Negro consumers led to "new" recording and sales programs.

The merchandising term, race records, assigned recordings made by Negro performers and intended primarily for Negro consumers was related to the race, an expression of identification familiar to the nation's black minority. Customarily, race records were catalogued in independent numerical series and advertised extensively in Negro newspapers and special catalogs and supplements.

From the summer of 1923--when General Phonograph made recordings in Atlanta, Georgia--recording expeditions became increasingly important to the industry. Such expeditions were instrumental in developing local markets, bringing local performers before a national audience, maintaining backlogs of disc masters for new-issue activity, and documenting a richly varied tradition of the performance practices of Negro and white entertainers in urban and rural locations.

In the closing years of the decade, race record series achieved occasional and temporary successes as the general market for phonograph records declined. Producers yet searched for, and sometimes found, a "star" performer or a likely inviting product, whether a preacher and his sermons or a song notable for its suggestive lyrics. Ultimately, in competition with the sustained appeal of radio and under the burdens imposed by the economic disasters of the period, the first cycle of race records was completed as a number of the pioneer manufacturers failed in the early 1930's.

Many of the displays of race records published in catalogs and supplements or as advertisements in Negro newspapers recalled past





images and stereotypes of Negroes. Among the displays, appeals nonetheless were related to a variety of stylistic and subject emphases as an inspection of advertisements appearing in the Chicago Defender reveals.

An accommodation of consumer, musician, and merchant governed the phonograph industry's choices of materials and messages prepared for and directed to Negro consumers. Both caricatures and pejoratives of an earlier age and the competitive strategies of the day came together in an expanding set of pictorial and textual devices used to advertise and sell race records.

The racial identity of performers, it is proposed, was a prime determinant of recording policy for race record series and issues. The extensive output of race records during 1920-32 included non-jazz and non-blues materials which await the research attention of students of cultural history.

\* \* \* \* \*

#### FROM THE ARCHIVES

Previously we have commented on the paucity of writings available in the 1930's in the urban North about commercial country or race music. What few pieces were printed were not always accurate or reliable. The article below, reprinted with permission from Etude Music Magazine, 51, Pp. 154, 208 (March 1933) is such a piece. Full of gross generalizations and evidence of the author's narrow attitude, this item stands in sharp contrast to a piece by Alfred Frankenstein that appeared in a similar magazine a year earlier (see Newsletter #6, p. 45).

What makes the article particularly interesting, however, is the fact that its author, Arthur Smith, was a dealer in phonographs and records, and it represents a very early inditement of the attitude that became all too prevalent in the country music business: the music is inferior, the musicians lowly, the consumers illiterate--yet it sells well, and therefore deserves attention. Smith speculates on economic questions which are still of great interest--and still not answered: how well did such hillbilly discs sell, and what was the size of their potential market? Documents such as the royalty statement reproduced on p. 108 of the Newsletter will help to answer some of these questions.



## "Hill Billy" Folk Music

A Little-Known American Type

By ARTHUR SMITH

*I got drunk and I got in jail,  
I got drunk and I got in jail,  
I got drunk and I got in jail, for I had  
no one for to go my bail;  
And all my sins are taken away.*

*Come on, papa, and go my bail,  
Come on, mamma, and go my bail,  
Come on, mamma, and go my bail, and  
get me out of this buggy jail.  
For all my sins are taken away.*

What could be more absurd than this patter? Only one thing—the existence of hundreds of thousands of native Americans who love and buy this typical "Hill Billy" song.

What songs do the lowly native white folk of the South sing anyway? They are popularly supposed to sing the old, sweet Stephen Foster folk-songs, but do they? No. A great, unnumbered, inarticulate multitude of them live in a sort of subterranean musical world of their own, singing, rather, about Kinnie Wagner, "who did not fear the chair," about Billy the Kid, "who, at the age of twelve, killed his first man," about Floyd Collins, Mary Phagan, Jessie James and Frank Dupree.

The very existence of a cultural pattern so child-like was unknown until powerful broadcasting stations were built in the South and began responding to their invisible audience back in the hills. Then came along the cheap portable phonograph, within the reach of the poorest. And suddenly, right in musically cultured America, supposed to be standardized to our typical jazz goose-step, was uncovered a class of native-born Americans who had a music all their own.

How many there are in this class nobody knows. The phonograph companies soon found a tremendous market for "Hill Billy" records in existence all over the South, not only back in the hills, but in the big cities as well. Millions of such records are sold each year in cities like Nashville, Atlanta, Miami, Birmingham

and New Orleans. The only people who have any idea of how widespread this cultural pattern may be are the record manufacturers. They are naturally not giving out any figures. In fact they market these records rather covertly, listing them on separate bulletins only.

### When News Leaks Through

OCCASIONALLY, however, hints leak through to the interested public of how things are going back in the recording laboratories. A clipping in a daily paper not long ago disclosed that Alma Gluck was paid some \$600,000 in royalties by a talking machine company during the five-year period ending in 1921. Another more up-to-date paragraph informs us that another famous operatic diva bitterly complained that her royalties did not pay her garage rent during 1926. One would like to know of the comparative royalties being now paid to the outstanding favorites on the "Old Time Dixie Song" bulletins. Rumors reach us that such favorites as Vernon Dalhart and Riley Puckett exceed all other artists in the extent of their royalty checks.

A bulletin of two hundred and fifty of the most popular "Hill Billy" records, printed by one of our largest sound-reproducing machine manufacturers, discloses some interesting facts. These records are admittedly the best sellers, the cream of their catalogue. There is not a Stephen Foster ballad listed. There are only three hymns, *Old Rugged Cross*, *Old Ship of Zion*, and *Where Is My Boy Tonight? Nearer My God To Thee* and *Rock of Ages* are conspicuous by their absence. There are five so-called popular songs listed, all very old, *Girl I Left Behind Me*, *In The Good Old Summer Time*, *Just Before The Bottle Mother*, *Just Tell Him That You Saw Me*, and *Red Wing*. Some of these, you notice, are Spanish-American War survivals. On this list there is only one reference to the World War. In the text of these five hundred

songs (the two hundred and fifty records are double side recordings) there is not a single allusion to an automobile, flying machine, electricity or electric street cars.

### Attraction of the Lurid

THESE FOLK are interested, like children, rather in trains, wrecks, disasters and crimes. Out of this list of two hundred and fifty records, forty-two specifically and definitely describe some great disaster or catastrophe, twenty-six dwell on crimes, seventeen, trains, engines or engineers, and only six, comic happenings. It is hard to classify them, as all are more or less about railroad wrecks, floods, storms, deaths, holdups, burglaries and gambling. There are two or three motion picture houses in every city appealing to this class, and a look at the posters outside will explain their psychology better than words. While none of these songs could be called religious, there is a homely moralization tacked on every one.

Possibly the note of sadness in all of these songs comes originally from the singers, who are generally blind, wandering minstrels. Few of them can read and write. They compose both words and music or sometimes borrow old forgotten tunes. I never knew of one of these backwoods bards to be in any sense educated. If there ever was one, he certainly never created any successes. The universal favorites all spring from unlettered founts.

These songs are accompanied on a guitar, with the use of a mouth-harp in the interludes. They do not let such things as semitones worry them. The mouth-harp plays a diatonic scale, and they play everything in this scale. They rarely use more than three chords, tonic, dominant and sub-dominant. They employ the patter of the revival hymn, repeating the same note many times. In fact, as a class, they are more like typical evangelistic hymnology than anything else. In spite of the note of melancholy, very few minor harmonies are in evidence, and these are in the later, more sophisticated songs. No syncopation whatever is attempted.

It would be interesting to know how many people there are in this class. The writer, as one might suspect, is a dealer in sound-reproducing machines. He sells these records daily to farmers, laborers and mechanics, to young and old, rich and poor—yes, even to bankers, contractors, salesmen and merchants.



## TAPESCRIPTS: INTERVIEW WITH DON HOWARD (T7-187)

These tapescripts, drawn from tapes in the JEMF Archives, are resumes of interviews of artists and other people associated with the commercial recording industry. They are reasonably complete but not verbatim transcriptions, preferably made by the interviewer. To avoid possible embarrassment, we occasionally omit remarks from these published accounts, though the full tape interview will be made available to researchers for a fee covering costs. We hope other researchers will send us copies of interviews they have conducted for deposit in the JEMF Archives, and we would appreciate transcripts on the model of the following if possible.

Readers should be aware that these tapescripts, like the occasional notes and other archive materials reprinted in the Newsletter, are to be regarded as raw data and not the finished product of careful research. The tapescript does not correct, reorganize or rework the data on tape and therefore serves as an accurate sequential index to the interview. We will appreciate any documented corrections or further data that readers can provide regarding tapescript interviews.

\* \* \* \* \*

On July 13, 1963, Ed Kahn visited Station XERF in Del Rio, Texas. There he met Don Howard, station representative, whose long years of experience with the border stations provided ample material for a taped interview.

\* \* \* \* \*

Has office in Roswell Hotel. He is a station "rep" (representative) and also has an advertising agency business, placing accounts on various stations in both the U.S. and in Mexico. First came to the border in 1927 as an orchestra leader. Booked his band into the Bohemian club in Nueva Laredo, across from Laredo, Texas. Before he had been all through the U.S. being booked by MCA. He worked in bands of Zez Confrey (wrote Kitten on the Keys), Thelma Terry, Ted Fiorito, and others. In those days they would often jump the leader from date to date but use a pickup band on the various dates. Howard played tenor banjo. He booked his band into a radio station, XEPN,





at Piedras Negras, across from Eagle Pass. That was in about 1933. W. E. Branch was the owner of the station. Branch was an engineer who built the station and the studios were in the Eagle Hotel in Eagle Pass. Transmitter was in Piedras Negras. He had also built the Brinkley station at about the same time. In those days there was a lot of popular music on the station (XEPN). There were also two or three hillbilly groups---not really hillbilly groups but singing teams, guitar teams, etc., but not necessarily doing hillbilly music. They might just as well do popular music. Branch then built XELO and then had two stations. XEPN finally had a fire and burned down. XELO was then moved from Eagle Pass to Tijuana where it operated a number of years and was then moved to Juarez (across from El Paso) where it still is. Howard was at XELO when it moved from Tijuana to Juarez where he helped set it up about 1943. By this time he was in the advertising business and in the station rep business. He was instrumental in setting up the stations because that meant another account for him. He had been in Del Rio with XERA, but moved to the West Coast for a while and then El Paso and came back to Del Rio about 1945 and has been there ever since. Howard was from Springfield, Mo., and got his first exposure to hillbilly music on the border about 1933. He had heard it before, but hadn't been close to it. His attitude toward hillbilly music was that it was another medium of expression. He liked some of it musically; he liked groups like the Sons of the Pioneers, the Pickard Family, the Carter Family, the Delmore Brothers, and Lew Childre.



The stations began with a generalized format with bands such as those on the Tonight Show. These musicians could read music. Hillbilly also began to be popular. He felt that hillbilly music didn't really become popular until about 1939 or 1940. Most of the stations were doing mail order business and the response on hillbilly music was better than on any other kind of program. Howard himself likes organ music. The shift to a hillbilly format was in response to the demands of the listening audience. Howard referred to a study he once saw that said that the first category of preference was production shows such as Jack Benny. Next was Hillbilly music. Pop was much lower, and his own preference for things like organ music was at the bottom. If the people had preferred pop music, the station would have offered it. The realization that hillbilly music was the proper format came as late as 1937 or 1938. Almost all of the accounts were mail order.

Howard said that one reason for the Mexican stations was the ease of getting a permit from Mexico in those days before the Havana Treaty. Brinkley was the first, he believes, to build a border station; he dates that at around 1932.

Brinkley's licence at Milford, Kansas, had been cancelled so he sold the station and moved to Del Rio and formed a Mexican Corporation in Coahuilla. Howard felt that Brinkley was twenty-five years ahead of his time medically. Initially Brinkley had time for sale--even in the early days. Howard says Brinkley used about the same amount of time--about an hour each night--as long as he was broadcasting. Brinkley stopped broadcasting in 1942 or 1943 and the station was expropriated by the Mexican Government as no frequency was allocated

The first of these is the fact that the  
 of the system is not a simple one, but  
 a complex one, involving a number of  
 factors, which are not always clearly  
 defined. The second is the fact that  
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to him after the Havana Treaty. Brinkley was violently anti-Roosevelt and despite the Mexican laws prohibiting political broadcasts, he would talk against Roosevelt. By all indications Roosevelt feared Brinkley more than any other man alive. When Roosevelt tried to pack the Supreme Court, Brinkley was credited with having 15 million telegrams and pieces of mail hit Congress. He had run for governor twice as a write-in but lost on technicalities. He ran against Landon and when Landon ran against Roosevelt, they used to ask him which one he was going to vote for. Every time he made a political broadcast he was fined and when the fines built up enough the station was expropriated. XERF was conceived of and begun by Walter Wilson and Don Howard in 1947. It was these years that the station was off the air that Howard was on the West Coast.

The artists in the 1930's were brought in in different ways. Early in his Del Rio days he brought in a group of real hillbillies. The first professional group of hillbilly musicians was brought in by Consolidated Royal Chemical Corp. and their agency out of Chicago. The act was the Carter Family. They were paid completely by Consolidated, who merely bought the time. The Pickard Family appeared at about the same time. He doesn't remember if they were there simultaneously. In the early days, the Brinkley station had a studio band with perhaps fifteen or sixteen musicians. As it developed into more of a hillbilly station the groups were sent in by the sponsors and the studio band disappeared. Records first started just for odd times such as late at night when live music wasn't practical. Records took





over about 1940. In the early days they had used records when the station was first going on the air. Even in the later days, live shows were still used extensively, but records were becoming more and more popular. Even in the early days, transcriptions were made on a Presto cutter. Brinkley also used transcriptions and the station finally had so many that they had to get rid of them. "They became very popular in Mexico--these old platters. We'd get a bunch of them ahead and some Mexican would come by and want to pick them up. They made wonderful shingles if you was putting them on a roof because they were this acetate outside and aluminum inside and they'd last forever. They's quite a few roofs over there shingled with them I imagine."

In the early days the transcriptions were made on the border right off the air and later replayed for the early morning show. Some time later V. O. Stamps out of Dallas--KRLD--started to send around transcriptions. These were actually pressings. At Del Rio they were taken directly from the air with commercials and program endings etc. and were not intended for syndication. Howard thinks that the last time the Carter Family was on the station was about 1937-38. In the mid-1930's, Howard worked for Brinkley as program director and announcer. The transcription disc cutters were not very good until about 1935. The transcriptions were good for five or six plays. Even the announcers, etc., were sent by Consolidated Royal. The station just made the time available, but had virtually no responsibility for contents.

--Tapescript by Ed Kahn



## BIBLIOGRAPHIC NOTES

Although there are a number of histories on the development of radio, few have given serious consideration to rural music and its audience. While stations throughout the United States have catered to a rural audience, more prestige has been attached to the programming efforts that tried to raise the standards of the listening audience.

Of all the individuals who had an impact on the development of radio as well as the dissemination of hillbilly music, perhaps none deserves more recognition than John R. Brinkley. Brinkley gained wide public recognition because of his medical practices which were in direct conflict with the American Medical Association's code of ethics and because of his unsuccessful forays into political life.

A by-product of the fascination which he aroused was information on the early days of the border stations which broadcast rural American music to a United States audience from transmitters just across the Mexican border, thus escaping the regulations of the Federal Communications Commission. This fascinating chapter of both international relations and medical quackery is documented in numerous articles and master's theses, but the most important sources of information are as follows:

Carson, Gerald, The Roguish World of Dr. Brinkley (New York: Rinehart & Co., 1960). This is perhaps the most readable in-depth study of Brinkley and his career.

Chase, Francis, Jr., Sound and Fury (New York: Harper & Bros., 1942). Only one chapter of this early radio history is devoted to Brinkley and his type of radio programming, yet it contains a good discussion of the setting in which Brinkley's kind of programming gained favor as well as a short but good discussion of the Grand Ole Opry and its beginnings.

Resler, Ansel Harlan, The Impact of John R. Brinkley on Broadcasting in the United States (unpublished Ph.D. dissertation, Northwestern University, 1958). This is the most detailed discussion of Brinkley and contains much raw data that is of use in reconstructing a history of the border stations.

Wood, Clement, The Life of a Man (Kansas City: Goshorn Publishing Co., 1934). This book was commissioned by Brinkley and while it is a biased account, it contains some valuable information not available elsewhere.

---Ed Kahn





## COMMERCIAL MUSIC DOCUMENTS: Number One

With this issue of the Newsletter we begin a new feature, which we hope will be a regular one. In the now well-established series "Commercial Music Graphics," conducted by Archie Green, we have been presenting in each issue of the Newsletter some piece of graphic art pertaining to the commercial music industry. All the pieces in the Graphics Series were intended for public display. In contrast, the items we shall exhibit in the Documents Series will all be characterized by the fact that they were not intended for the public eye.

Both types of pieces are significant historical documents, the importance of which is often overlooked. The manner in which we acquired the royalty statement which is the subject of Documents: #1 illustrates this point well. In future articles in this series we hope to reproduce royalty statements, company ledger sheets, recording contracts, copyright notices and agreements, and other forms of documents which are of historical relevance, along with a brief, explanatory headnote. Readers who wish to contribute items to this series are warmly encouraged to do so.

\* \* \* \* \*

Elsewhere in this issue of the Newsletter (page 121) is a brief notice of the presentation made to the JEMF by the Stoneman Family in memory of Ernest Stoneman. One of the items presented was a January 1929 Royalty statement to Stoneman from the Starr Piano Company, for all the records sold on Gennett and associated labels during the last quarter of 1928. However, the Stoneman Family had thought of the statement simply as a memento--a charming symbol of a past recording career, but of no historical importance.

In Commercial Music Graphics #5 (JEMF Newsletter #10, page 39), Archie Green stressed the lack of data regarding the extent and distribution of early hillbilly recordings. The 1929 Stoneman royalty statement was the first document to enter the JEMF Archives which provides accurate quantitative information relevant to such problems.

As soon as the Stoneman Family realized that such mementos are indeed important documents, they agreed to send the Foundation any more royalty statements they could find, and shortly thereafter six more were delivered to the Foundation. One of these is featured on the following page. To be most meaningful statistically, the seven statements should be analyzed together. However, even a single document can provide useful facts.

For example, it appears that the parent label, Gennett, was the poorest seller of the group. This makes sense in view of the lower cost of Champion, Challenge, and Silvertone, and the very widespread distribution the latter two labels got through the Sears catalogs. These royalty statements can also be used to pinpoint release dates, which are difficult to ascertain on some of the smaller mail order labels, and to give some idea how long records were kept in circulation. Finally, the basic economics of the career of a recording artist is laid bare by the revelation of such important numbers as artist's royalty per disc and total number of discs sold.





Richmond, Ind., July 1st 1928

Ernest V. Stoneman

R. R. D #1

Galax, Va.

IN ACCOUNT WITH

## THE STARR PIANO CO

SALES CORPORATION

Royalties for April, May &amp; June 1928.

Records Rate Amt.

## CHAMPION

15222	A	When The Roses	862	1 1/2¢	12.93
15222	B	Kenney Wagner's	862	"	12.93
15233	A	The Poor Tramp Has	488	"	7.32
15233	B	Sweet Bunch Of	488	"	7 32

## CHALLENGE

312	A	May I Sleep In	1558	1 1/2¢	19.47
324	A	The Poor Tramp Has	925	1 1/2¢	13.87

## SILVERTONE

5001	A	The Poor Tramp	955	"	14.32
5001	B	When The Roses	955	"	14.32
8155	A	The Poor Tramp	120	"	1.80
8155	B	When The Roses	120	"	1.80

## GENNETT

3368	A	May I Sleep In	16	1 1/2¢	.20
3368	B	The Girl I Left	16	"	.20
6044	A	The Poor Tramp	119	1 1/2¢	1.78
6044	B	Kenney Wagner's	119	"	1.78
6052	A	Long Eared Mule	8	"	.12
6052	B	Round Town Gals	8	"	.12
6065	A	When The Roses	186	"	2.79
6065	B	Sweet Bunch of	186	"	2.79

115.86

Am't advanced 7-7-28

50.00

Am't of royalties due 7-1-28

65.86

STATE OF INDIANA } SS

County of Wayne

Be it known, that on the day of the date hereof, before me, the subscriber, a notary public, personally appeared L. D. EGGETT, Record Production Manager of THE STARR PIANO COMPANY, who being duly sworn did depose and say that the foregoing statement is correct.

*L. D. Eggett*  
 of August 25, 1928  
 A D. 19 28

Notary Public



# MATERIALS TOWARD A STUDY OF EARLY COUNTRY MUSIC ON RADIO

## I. NASHVILLE

In this series of articles we will present unanalyzed raw data which can be used to reconstruct the early history of country music on various radio stations throughout the United States. The extracts are taken from newspapers--from the radio logs as well as regular columns and news articles, and as they have not been checked against independent sources, they must be regarded as tentative pieces of data. In spite of this limitation, and the possibility of incompleteness on the part of the reporting newspapers, we still feel that such a survey is of some use.

In this, the first article of the series, we report all articles and notices taken from The Nashville Tennessean during the period of October 18, 1925, through January 17, 1926--the first three months of country music on Nashville radio (stations WDAD and WSM). It is intended that this is a complete list of such references that appeared in that newspaper during that period. The material was compiled by Norm Cohen.

\* \* \* \* \*

Sunday, Oct. 18, 1925: WSM ANNOUNCES WEEK'S PROGRAM

. . . Saturday . . . 10-11 (p.m.) Studio program featuring Dr. Humphrey Bates and his string quartet of old-time musicians, from Castalian Springs.

Sunday, Oct. 25, 1925: WEEK'S OFFERINGS OF STATIONS HERE

. . . WDAD--Saturday, October 31: 7:30--Dr. Humphrey Bates and his Hawaiian orchestra.

Sunday Nov. 1, 1925: WEEK'S RADIO PROGRAMS HERE

. . . Station WDAD--Sunday (Nov. 1); 3 p.m.--Musical program, featuring Mrs. Frank Gussman, soprano; R. H. Polk, baritone; Miss Louise Shields, pianist; Mrs. William D. Dunn, soprano; Mrs. Eva Thompson Jones, contralto; Mrs. Pearl Smith, contralto; Harry Walters, tenor; Jack Carter, bass; and, the David Lipscomb College quartet.

. . . Saturday, 7:30 p.m.--Dr. Humphrey Bates and his Hawaiian orchestra and Oscar Stone and his oldtime string orchestra.

Sunday, Nov. 8, 1925: WEEK'S RADIO PROGRAMS HERE

. . . WSM--Saturday, 10-11 p.m.--Studio program presenting Miss Sue McQuiddy, pianist, Miss Louise Harsh, mezzo-soprano; and Dr. Humphrey Bates and his oldtime string musicians from Castalian Springs.

. . . WDAD--Saturday, 7:30 p.m.--Dr. Humphrey Bates and his old-time string orchestra.

Sunday Nov. 15, 1925: THIS WEEK'S RADIO PROGRAMS

. . . WDAD--Tuesday, 7:30 p.m.--Special program by the H. B. Williams Wrecking Co. with the "Just Us Four" quartet, Dr. Humphrey Bate's old-time string orchestra and J. G. Guinn, pianist.

. . . Saturday, 8:00 p.m. (2 hours)--Dr. Humphrey Bate and his old-time string orchestra.



Sunday Nov. 29, 1925: WEEK'S PROGRAMS OF LOCAL STATIONS

. . . WDAD--Saturday, 8:00 p.m.--Old Fiddlers' Contest; Dr. Humphrey Bates' Old-Time String Orchestra

Sunday, Dec. 6, 1925: RADIO PROGRAM FOR THE WEEK

. . . Station WDAD--Saturday, 7:30--Special program of Clark Hardware Co., Old Fiddlers' contest, Dr. Humphrey Bates' orchestra.

#### DAD'S GROWTH IS PHENOMINAL

. . . Dad says, "Our efforts are to make our friends happy. In addition to the regular musical programs we are going to put on special frolics from time to time, and during the Christmas season, carol singers every night. Each Wednesday night the Claude P. Street Piano Co. puts on a classical program and on every Saturday night Dr. Humphrey Bates and his old time string band entertain. Another feature that is being looked forward to just at this time is the Old Fiddlers' contest, which will be staged in the near future. The first prize in the French harp contest staged recently was won by J. T. Bland, who played "Lost John." The second prize was won by DeFord Bailey, a negro boy, who played "It Ain't Gonna Rain No Mo'." . . .

Saturday, Dec. 12. NASHVILLE BROADCASTS

WDAD--7:30 p.m.--Special program of Clark Hardware Company; old fiddlers' contest; Dr. Humphrey Bates' orchestra (1½ hours).

Sunday, Dec. 20, 1925. WEEK'S PROGRAMS OF LOCAL STATIONS

. . . Station WSM--Saturday, 8:00 p.m.--Uncle Jimmy Thompson, the South's champion barn dance fiddler, and Eva Thompson Jones, contralto, will present program of old-fashioned tunes.

. . . Station WDAD--Saturday, 7:30 p.m.--Dr. Humphrey Bates.

9:30 p.m.--Mrs. Eva Thompson Jones,  
soprano

#### WDAD NOTES

. . . The old fiddlers' contest was won by Burt Hutchinson. The first prize was a Crosley Ace complete. The number played was "Stone Rag," a composition of Oscar Stine, who won third prize. The second prize was won by J. W. Kirkpatrick, who played Dixie on a fiddle 25 years old.

#### WSM NOTES

(Letter, dated December 6, praising fiddler Uncle Jimmie Thompson)

#### PLAYERS OF OLD-TIME FAVORITES FOR WSM

Photo with caption--People who danced to the music of old-time fiddlers a generation ago now tune in on melodies such as "Turkey in the Straw" and "Pop Goes the Weasel," which are proving very popular among radio audiences. Dr. Humphrey Bates and his barn dance orchestra have broadcast several times from station WSM. Dr. Bates, who is a physician at Castalian Springs, is well-known here, having been graduated from medical school here many years ago.

His accompanying players appear here with him. Seated: Dr. Bates, who plays the guitar; Alcyone Bates, his daughter, piano-ukelele; Walter Leggett, banjo; standing, left, Oscar Stone, violin; and Bert Hutchison, guitar.





Sunday, Dec. 20, 1925: WEEK'S FEATURES

. . . Saturday, WSM, 8:00 p.m.--Jim Thompson, south Champ Fiddler

#### FIDDLER CONTEST IS BIG SUCCESS

Enthusiasm Probably Sets New Mark for Offerings of WDAD

Possibly no feature of entertainment over radio has drawn more enthusiasm than the Old Fiddlers' contest which took place from station WDAD on Saturday night, Dec. 12. Sixteen entries were made for the contest and each fiddler was permitted to play one of his choice numbers. The decision went to the fiddle getting the largest number of votes sent in by telephone or telegram.

Burt Hutchison, one of the popular players of Dr. Bate's orchestra, won first prize, playing as his number "Stone's Rag." The first prize was a one-tube Crosley radio set.

The second prize was a Howe crystal set complete and was won by Mr. Kirkpatrick.

The third prize was won by Oscar Stone, also one of the artists playing with Dr. Bate's orchestra. Mr. Stone received a large package of tobacco.

To show just how the public appreciated this contest, even though the other local stations were on the air, 360 telephone calls were taken over Dad's two telephones in two hours' time, which was all the calls that could be accommodated, as no doubt hundreds of others failed to get the line in time to vote.

Dad's is featuring other contests in the near future and hopes they will prove as popular as the recent Old Fiddlers' contest.

Sunday, Dec. 24, 1925: WEEK'S PROGRAMS

. . . WSM: Saturday: 10:00 p.m.--Dr. Humphrey Bate and his Castalian Springs Barn Dance orchestra will present program (1 hour).

. . . WDAD: Saturday: 8:00 p.m.--Dr. Humphrey Bate's Old-time orchestra. Elmo Phillips, tenor.

#### WSM TO FEATURE OLD-TIME TUNES

"Uncles" Dave Macon and Jimmie Thompson Will Play

Old tunes like old lovers are the best, at least judging from the applause which the new Saturday night feature at Station WSM receives from its listeners in all parts of the country, jazz has not completely turned the tables on such tunes as "Pop Goes the Weasel" and "Turkey in the Straw."

America may not be swinging its partners at a neighbor's barn dance but it seems to have the habit of clamping on its ear phones and patting its feet as gaily as it ever did when old-time fiddlers got to swing.

Because of this recent revival in the popularity of the old familiar tunes, WSM has arranged to have an hour or two every Saturday night, starting Saturday, December 26. "Uncle" Dave Macon, the oldest banjo picker in Dixie, and who comes from Readyville, Tenn., and "Uncle" Jimmie Thompson of Martha, Tenn., will answer any requests for old-time melodies.



Uncle Jimmy Thompson has been fiddlin' for more than 60 years, and the people of the South recently nominated him by almost a unanimous vote taken in Texas, as the greatest barn dance fiddler of his time. Uncle Jimmy is 82 years old, and he says by the time he is 90 he will be a young man. Not only does he play 375 different numbers, but he dances each one of 'em while he plays. He is one of the most attractive features on the program of WSM.

Uncle Jimmie made his first appearance a month ago and telegrams were received from all parts of the United States, encouraging him in his task of furnishing barn dance music for a million homes. He puts his heart and soul into his work and is one of the quaintest characters radio has yet discovered. There is a twinkle in his eye, which is, of course, not an unusual characteristic in view of the fact that there are a number of people in this world with twinkles in their eyes, but Uncle Jimmy's twinkles mean that he is happy and making everybody else happy. He is usually accompanied by his niece, whom he refers to constantly as "Sweetmeats."

Uncle Jimmy is old-fashioned and is proud of it. For that reason, when he had his picture taken with his niece, he insisted that she let her hair down. 'I don't like these new-fangled styles women wear,' says Uncle Jimmy. He has been a farmer for many years in Tennessee, his home being near Martha, in Wilson county. He was crowned America's champion barn dance fiddler in a contest which lasted eight days in Dallas, Tex., a few years ago. He had 86 opponents. Although Uncle Jimmy is a farmer with simple tastes, he has traveled all over the United States with his fiddle.

#### Sunday, Jan. 3, 1926: PHYSICIAN EXCELS AS MUSICIAN FOR RADIO

Music and medicine may not be ordinarily called a good mixture, but in the career of Dr. Humphrey Bate of Castalian Springs, Tenn., whose orchestra of barn dance musicians appears each Saturday night on the program of Station WDAD, they have both been important and not conflicting.

Dr. Bate, who was graduated many years ago from the Nashville Medical College, served as a physician in the Spanish-American War when he was a lieutenant in the United States Medical Corps. Since that time he has been engaged in his profession at Castalian Springs.

His group of string instrument musicians which consists of his daughter, Miss Alycyone Bates, Burt Hutchins, Oscar Stone, O. E. Blanton and Walter Liggett, has appeared on the local station's programs twenty times since it began broadcasting.

#### WSM AUDIENCES LIKE SERMONS

##### Weekly Program Varies From Church Services to Frolics

. . . On Saturday night, the schedule of WSM will be used for a general good time and barn dance party. Uncle Jimmie Thompson, a barn dance player, who has fiddled for sixty years, will be on the program at 8 o'clock.

Charlie, the French Harp king, will give an imitation of a real fox-hunt and several other tunes, which are being received as a result of the great interest the radio public is taking in barn dance tunes . . .





(A letter from Prescott, Ore., dated December 19, telling how much they liked Uncle Dave Macon that night.)

Sunday, Jan. 10, 1926: WEEK'S PROGRAMS

. . . WSM, Saturday, 8:00 p.m.--Program will be given by Uncle Jimmy Thompson (2 hours).

. . . WDAD, Thursday, 7:00 p.m.--Special program of the Devil Grop Mfg. Co., Tennessee Cotton Pickers orchestra; B. A. R. E. Band; Council Summers, bariton; DeFord Bailey, harp; Peter Balee, piano.  
Saturday, 7:30 p.m.--Dr. Humphrey Bates and his orchestra

Sunday, Jan. 17, 1926: WEEK'S PROGRAMS

. . . WSM, Saturday, 8:00 p.m.--Program by Wild Cat Tom's Fiddlers (1 hour)

9:00-9:30--Happy Jack Hanes.

9:30-10:30--Nolen Dawson and barn dance team.

Uncle Jimmy Thompson, fiddler.

. . . WDAD, Saturday, 8 to 10 p.m., Dr. Humphrey Bate and his old-time orchestra.

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#### IMPORTANT NOTICE TO ALL SUBSCRIBERS

Because the Newsletter is mailed out at a special educational materials rate, copies are not forwarded to subscribers who have changed their address. Neither are copies returned to us, so we have no way of knowing when copies have not been received. Therefore, PLEASE KEEP THE JEMF OFFICE UP TO DATE ON YOUR ADDRESS. Also, please include ZIP code numbers, as without them the Newsletters will not be delivered by the Post Office.

Subscribers should also realize that all subscriptions (and Friends memberships) are on a calendar year basis. Therefore, anyone who subscribes before October, 1968, will receive all the issues for 1968 and his subscription will expire at the end of 1968. Any subscriptions received after October will be held and applied to calendar year 1969 (unless the subscriber specifies otherwise).

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#### JEMF RECEIVES GIFT FROM TOPANGA CANYON BANJO-FIDDLE CONTEST

Our grateful thanks to the American Friends Service Committee for donating 20 per cent of the profits from the 1968 Topanga Canyon banjo-fiddle contest to the JEMF. The donation came to \$477.36, and we can assure our friends that it will be put to good use.





KING 500 SERIES NUMERICAL  
(Part 2)

In the headnote to the first installment of this series (see Newsletter, No. 10, p. 66) we indicated that the primary source of information for the titles and artists listed was the King company ledgers. (Master numbers have been added from other sources--usually discs in JEFF's or other collections. Our thanks to Joe Bussard, Jr., Malcolm Blackard, Bob Pinson, and Bob Healy for their help.) It seems that the King ledgers were not always reliable. We had already pointed out the discrepancy regarding Ki 501, which was not listed in the ledgers but which was in fact issued. Readers have now brought to our attention other discrepancies, some of which are listed below. These discrepancies usually involve instances in which a record that was reported in the ledgers as unissued really was issued, or cases in which artist or title listed on the actual discs differed from those given in the ledgers. We shall continue to list the information as it appeared in King's ledgers, supplementing it with other data where appropriate.

Addenda to Part 1

- Ki 506: Malcolm Blackard writes that this disc was indeed issued. However, it was not listed in an October, 1948, catalog (sent us by Bob Healy).
- Ki 535: Gene Earle reports that two different pressings were issued with this number. The first was as listed in the numerical. However, King also issued the following coupling on Ki 535: Carlisle Brothers: Rainbow At Midnight (1995)/Live and Learn (1997).
- Ki 568: According to Bob Healy, the title of master number 2026 was changed from "Stale Peer Shuffle" to "Linville Schottische" prior to release, and appeared thus on discs. The October, 1948, catalog lists the incorrect title, however.
- Ki 606: Although noted as "Not Issued" in the ledgers, this disc was advertised in the October, 1948, catalog and may have been issued.
- Ki 610: Master numbers are 2292 and 2290, respectively.
- Ki 618: Master numbers are 2351 and 2075, respectively.
- Ki 625: It seems two versions of this disc were issued. Missing master number for the listed disc is 2341. However, Bob Pinson reports a copy with the following coupling: Hawkshaw Hawkins: Blue Skies in Your Eyes (2338)/Moonlight on My Cabin (2347).
- Ki 627: Master numbers are 2291 and 2289, respectively.



Ki 634: Master numbers are 2445 and 2444, respectively.

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<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
636	2286	COCAINE BLUES	Billy Hughes
	2284	IT'S TOO LATE TO CHANGE YOUR MIND	
637	2421	IF YOU NEED ME I'LL BE AROUND	Clyde Moody
	2418	LONELY BROKEN HEART	
638	2113	THE GIRL IN THE BLUE VELVET BAND	Bill Carlisle
	2118	SHINE YOUR LIGHT TO OTHERS	
639	2201	STEEL GUITAR POLKA	Hank Penny
	2259	WON'T YOU RIDE IN MY LITTLE RED WAGON	
640	2387	DON'T WRITE TO MOTHER TOO LATE	Wade Mainer
	2389	AWAITING THE RETURN OF MY BOY	
641	2442	MY EYES ARE STILL DRY	Preston Ward
	2443	IT'S A SHAME THE WAY YOU TREATED ME	
642	2218	I GOTTA GALLOP INTO GALLUP	Charlie Linville
	2232	BAKE THEM HOE CAKES BROWN	
643	2105	HARMONICA BLUES	Delmore Brothers
	2097	ROUNDER'S BLUES	
644	2267	ALIMONY TROUBLE	Grandpa Jones
	2265	CALL ME DARLING ONCE AGAIN	
645	2276	SINCE YOU'VE BEEN GONE	Boots Woodall
	2275	DO YOU EVER WORRY	
646	2475	JOHNSON'S OLD GREY MULE	Shelton Brothers
	2476	IT'S NO USE	
647	2432	HONKY TONKIN'	Cowboy Copas
	2429	ROLY POLY	
648	2453	THE PRECIOUS JEWEL	Esco Hankins
	2457	I'M BUILDING A HOME	
649	2454	GLORY BOUND TRAIN	Esco Hankins
	2452	WHAT GOOD WILL IT DO	
650	2455	FIRE BALL MAIL	Esco Hankins
	2400	THE RISING SUN	
651	2456	WRECK ON THE HIGHWAY	Esco Hankins
	2458	NO ONE WILL EVER KNOW	
652	2464	BENEATH THAT LONELY MOUND OF CLAY	Esco Hankins
	2450	THINGS THAT MIGHT HAVE BEEN	
653	2459	BRANDED WHEREVER I GO	Esco Hankins
	2461	WAIT FOR THE LIGHT TO SHINE	
654	2465	STREAMLINES CANNONBALL	Esco Hankins
	2463	ALL THE WORLD IS LONELY NOW	
655	2451	LOW AND LONELY	Esco Hankins
	2462	WAITING FOR MY CALL TO GLORY	
656	2489	WEDDING BELLS	Bill Carlisle
	2121	SPARKLING BLUE EYES	
657	2432	HONKY TONKIN'	Cowboy Copas
	2356	ARE YOU HONEST	



Release No.	Master Nos.	Title	Artist
658	2431	SIGNED SEALED AND DELIVERED	Cowboy Copas
	2430	OPPORTUNITY IS KNOCKING AT YOUR DOOR	
659	2512	DONKEY SERENADE	Homer and Jethro
	2422	FLY BIRDIE FLY	
660	2481	DEEP ELM BOOGIE WOOGIE BLUES	Shelton Brothers
	2479	I DON'T WANT YOU (IF YOU DON'T WANT ME)	
661	2144	GATHERING FLOWERS FROM THE HILLSIDE	J. E. Mainer's
	2141	LONELY TOMBS	Mountaineers
662	2132	SALVATION HAS BEEN BROUGHT DOWN	Brown's Ferry
	2133	WHEN THE GOOD LORD CARES	Four
663	2486	ANSWER TO RAINBOW AT MIDNIGHT	Bill Carlisle
	2115	YOU LAUGHED WHEN I CRIED	
664	2524	BARNYARD BOOGIE	Delmore Brothers
	2523	USED CAR BLUES	
665	2546	MOVE IT OVER	Cowboy Copas & Grandpa Jones
	2533	MOVE IT OVER	Fairley Holden
666	2542	AS ADVERTISED	Cowboy Copas
	2358	WOULD BE BETTER FOR US BOTH	
667	2344	SUNNY SIDE OF THE MOUNTAIN	Hawkshaw Hawkins
	2340	AFTER YESTERDAY	
668	2545	OLD RATTLER	Grandpa Jones
	2428	MOUNTAIN MAW	
669	2547	LET'S DON'T SLEEP AGAIN	York Brothers
	2548	THEY LAID MY DARLING AWAY	
670	2307	HILLS OF ROAN COUNTY	Cope Brothers
	2305	MY MAIN TRAIL IS YET TO COME	
671	2517	NEXT SUNDAY DARLING IS MY BIRTHDAY	Clyde Moody
	2516	WHERE THE OLD RED RIVER FLOWS	
672	2024	I'M GONNA CHANGE THINGS	Hank Penny
	2200	I'M NOT SURPRISED	
673	2482	I LEFT MY HEART IN TEXAS	Moon Mullican
	2492	SWEETER THAN THE FLOWERS	
674	2539	TURN YOUR RADIO ON	King's Sacred
	2536	THIS WORLD CAN'T STAND LONG	Quartet
675	2281	WHITE CHRISTMAS	Cowboy Copas
	2282	JINGLE BELLS	
676	2139	FOX CHASE	Wayne Raney
	2137	GREEN VALLEY WALTZ	
677		LULU FROM HONOLULU	King Serenaders
		PINEAPPLE POLKA	
678	2529	THERE'S MORE THAN ONE WAY TO SKIN A CAT	Fairley Holden
	2527	COO-SEE-COO	
679	2488	WHEN THE OLD COW WENT DRY	Bill Carlisle
	2487	LOVE IN THE FIRST DEGREE	
680	2520	MOBILE BOOGIE	Delmore Brothers
	2104	WAITIN' FOR THAT TRAIN	
681 <sup>1</sup>	2564	PAPPY'S BANJO BOOGIE	Mel Cox and his
	2568	IT'S A DIRTY SHAME	Flying X Ranchboys

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<sup>1</sup>Ki 681 disc label artist credit given as Jack Perry and the Light Crust Doughboys.





Release No.	Master Nos.	Title	Artist
683 <sup>1</sup>		NEW MISSISSIPPI RIVER BLUES	York Brothers
		IF I KNEW I'D NEVER LOSE YOU	
684	2294	COLUMBUS STOCKADE BLUES	Moon Mullican
	2491	OVER THE WAVES	
685	2436	GOING DOWN THE COUNTRY	Grandpa Jones
	2437	NEW PINS AND NEEDLES	
686	2343	SECRETS OF MY HEART	Hawkshaw Hawkins
	2342	NEVER SAY GOODBYE	
687	2563	NEW SOW SONG	Mel Cox and his
	2567	FISHERMAN'S POLKA	Flying X Ranchboys
688	2361	I'M TIRED OF PLAYING SANTA CLAUS TO YOU	Cowboy Copas
	2360	JAMBOREE	
689	2707	PAN AMERICAN	Hawkshaw Hawkins
	2709	I SUPPOSE	
690	2667	LET'S TALK OUR TROUBLES OVER	York Brothers
	2677	NOTHING BUT THE BLUES	
691	2676	MOUNTAIN ROSA LEE	York Brothers
	2670	YOU'RE THE ONE	
692	2744	IT'S YOUR TIME TO BE BLUE	Texas Ruby and
	2738	SOLDIER'S RETURN	Curly Fox
693	2778	WALTZ OF THE WIND	Clyde Moody
	2759	ROCKIN' ALONE IN AN OLD ROCKIN' CHAIR	
694	2798	I'M MY OWN GRANDPA	Grandpa Jones
	2797	I OFTEN WONDER WHY YOU CHANGED YOUR MIND	
695	2641	TELL A WOMAN	Homer & Jethro
	2824	OH, YOU BEAUTIFUL DOLL	
696	2440	TENNESSEE WALTZ	Cowboy Copas
	2541	HOW MUCH DO I OWE YOU	
697	2726	TRAMP ON THE STREET	Bill Carlisle
	2119	DON'T BE ASHAMED OF MOTHER	
698	2619	KENTUCKY	Hank Penny
	2617	HILLBILLY JUMP	
699	2035	ROSE OF MEXICO	Leon Rusk
	2213	MY BROKEN HEART CAN'T FORGET	
700	2612	KEEP ON THE FIRING LINE	Brown's Ferry
	2602	ROCK OF AGES HIDE THOU ME	Four
701	2822	GOTTA SEE MAMA EVERY NIGHT	Homer & Jethro
	2513	IT BRUISED HER SOMEWHAT	
702	2571	EZRA'S WALTZ	Mel Cox and his
	2577	I CRIED AND CRIED AND CRIED	Flying X Ranchboys
703		THESE SHOES ARE KILLING ME	Shelton Brothers
		IT'S OUR BABY	
704	2773	PUT SOME MEAT ON THEM BONES	Fairley Holden
	2771	LONG LONG DRESSES	

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<sup>1</sup>No entry in ledgers for Ki 683.



<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
705	2580	RING RING DE BANJO	Marvin Montgomery
	2581	BLUE BELLS OF SCOTLAND	
706	2726	CAROLINA WALTZ	Clyde Moody
	2756	RED ROSES TIED IN BLUE	
707	2175	SHE'S DONE AND LEFT ME	Jimmie Widener
	2762	JIMMIE'S JUMP	
708	2657	DARBY'S RAM	Grandpa Jones and
	2658	TAKE IT ON OUT THE DOOR	the Delmore Brothers
709	2728	THAT GUY'S OUT GUNNIN' FOR YOU	Bill Carlisle
	2729	I NEVER SEE MY BABY ALONE	
710	2746	BLACK MOUNTAIN RAG	Curly Fox
	2747	COME HERE SON	
711	2628	POLITICS	Hank Penny
	2618	WHY DIDN'T I THINK OF THAT	
712	2791	DECK OF CARDS	Nelson King
	2837	GOODNIGHT WALTZ	Fiddlin" Red Herron
713	2572	OKLAHOMA WALTZ	Mel Cox and his
	2570	OH! MY ACHING BACK!	Flying X Ranchboys
714	2701	TENNESSEE MOON	Cowboy Copas
	2689	THE HOPE OF A BROKEN HEART	
	or 2699		
715	2555	MY HEART ECHOES	Jimmie Osborne
	2558	YOUR LIES HAVE BROKEN MY HEART	
716	2736	IT'S OVER FOREVER	Texas Ruby and
	2737	THE WRECK OF THE 1256	Curly Fox
717	2613	I'M ON MY WAY SOMEWHERE	Grandpa Jones
	2803	THE BALDHEADED END OF THE BROOM	
718	2660	PEACH TREET STREET BOOGIE	Delmore Brothers
	2095	TAKE IT TO THE CAPTAIN	
719	2832	JOLE BLON'S GHOST	Wayne Raney
	2836	LOST JOHN BOOGIE	
720	2706	I CAN'T TELL MY BROKEN HEART A LIE	Hawkshaw Hawkins
	2725	DOG HOUSE BOOGIE	
721	2643	GLOW WORM	Homer & Jethro
	2415	IT'S A BLOODY WAR	
722	2817	WHAT MY EYES SEE MY HEART BELIEVES	Moon Mullican
	2819	WAIT A MINUTE	
723	2673	SWEET ANITA	York Brothers
	2665	IT AIN'T NO GOOD	
724	2146	I'M NOT TURNING BACKWARD	J. E. Mainer's
	2040	THE FORKS OF THE ROAD	Mountaineers
725	2557	FOREVER FAR APART	Jimmie Osborne
	2556	IT'S SO HARD TO SMILE	
726	2750	THAT LITTLE LOG CABIN OF MINE	Clyde Moody
	2755	THERE'S NO ROOM IN MY HEART FOR THE BLUES	
727	2620	WOULDN'T IT BE FUN	Hank Penny
	2632	BIG FAT PAPA	
728	2808	STARLIGHT WALTZ	Mel Cox and his
	2809	BILLY GOAT RAG	Flying X Ranchboys



<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
729	2477	OH MONAH	Shelton Brothers
	2474	IF I EVER CRY AGAIN	
730	2838	SWEETER THAN THE FLOWERS	Esco Hankins
	2840	A DADDY'S LULLABY	
731	2424	BLUE TAIL FLY	Homer & Jethro
	2644	ALL NIGHT LONG	
732	2833	JACK AND JILL BOOGIE	Wayne Raney
	2835	LONESOME WIND BLUES	
733	2652	OLD RATTLER'S TREED AGAIN	Grandpa Jones
	2647	I GUESS YOU DON'T REMEMBER NOW	
734	2813	A MAIDEN'S PRAYER	Moon Mullican
	2296	I'M GONNA MOVE HOME BYE AND BYE	
735	2848	LIFE GETS TE-JUS, DON'T IT	Cal Tinney
	2849	I WISH I HAD A DAD	
736	2844	(I JUST RECEIVED WORD) MOM IS DYING TONIGHT	Jimmie Osborne
	2845	(I JUST PLACED) A VACANT SIGN UPON MY HEART	
737	2700	ROSE OF OKLAHOMA	Cowboy Copas
	2441	BELIEVE IT OR NOT	
738	2683	I HOPE YOU SEE THE SAME STAR THAT I DO	Bill Carlisle
	2108	I SAW MY FUTURE IN A RAINBOW	
739	2654	NOW I'M FREE	Delmore Brothers
	2653	FIFTY MILES TO TRAVEL	
740	2649	MY OLD RED RIVER HOME	Grandpa Jones
	2794	HOW MANY BISCUITS CAN YOU EAT	
741	2777	DON'T MONKEY AROUND MY WIDDER WHEN I'M GONE	Fairley Holden
	2775	SHE'S SOME DAISY FOR 19 YEARS OLD	
742	2716	SOME OF THESE NIGHTS	Hawkshaw Hawkins
	2714	I DIDN'T HAVE THE HEART TO SAY GOODBYE	
743	2359	TOO MANY TEARDROPS	Cowboy Copas
	2690	PEACHES AND CREAM	
744	2764	THE LAST GOODBYE	Clyde Moody
	2751	LITTLE BLOSSOM	
745	2490	THE TIE THAT BINDS	Moon Mullican
	2484	WHY DON'T YOU LOVE ME	
746	2741	TEARDROPS AND EMPTY ARMS	Texas Ruby and Curly Fox
	2745	YOU'VE BEEN CHEATING ON ME	
747	2434	144 THOUSAND WERE THERE	Grandpa Jones
	2614	THAT DEPOT IN THE SKY	
748		SOMEONE MOVED THE LADDER I'M WASTING MY TIME	Hank Penny
749	2514	I FEEL THAT OLD AGE CREEPING ON	Homer & Jethro
	2515	GOODBYE OLD BOOZE	
750	2129	HALLELUJAH MORNING	Brown's Ferry Four
	2603	WHEN HE BLESSED MY SOUL	
751	2521	STOP THAT BOOGIE	Delmore Brothers
	2102	SHAME ON ME	
752	2320	BROKEN MARRIAGE VOWS	Bailes Brothers
	2325	EVERYBODY KNEW THE TRUTH BUT ME	
753	2332	SOMETHING GOT HOLD OF ME	Bailes Brothers
	2322	DOWN THE VALLEY OF THE SHADOW	



Date	Description	Amount	Balance
1890	Jan 1		100.00
	Jan 10	10.00	90.00
	Jan 20	20.00	70.00
	Jan 30	30.00	40.00
	Feb 10	40.00	0.00
	Feb 20	50.00	50.00
	Feb 30	60.00	110.00
	Mar 10	70.00	180.00
	Mar 20	80.00	260.00
	Mar 30	90.00	350.00
	Apr 10	100.00	450.00
	Apr 20	110.00	560.00
	Apr 30	120.00	680.00
	May 10	130.00	810.00
	May 20	140.00	950.00
	May 30	150.00	1100.00
	Jun 10	160.00	1260.00
	Jun 20	170.00	1430.00
	Jun 30	180.00	1610.00
	Jul 10	190.00	1800.00
	Jul 20	200.00	2000.00
	Jul 30	210.00	2210.00
	Aug 10	220.00	2430.00
	Aug 20	230.00	2660.00
	Aug 30	240.00	2900.00
	Sep 10	250.00	3150.00
	Sep 20	260.00	3410.00
	Sep 30	270.00	3680.00
	Oct 10	280.00	3960.00
	Oct 20	290.00	4250.00
	Oct 30	300.00	4550.00
	Nov 10	310.00	4860.00
	Nov 20	320.00	5180.00
	Nov 30	330.00	5510.00
	Dec 10	340.00	5850.00
	Dec 20	350.00	6200.00
	Dec 30	360.00	6560.00
	Total		6560.00

<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
754	2230	YOU DON'T LOVE ME ANYMORE	Charlie Linville
	2233	NO MORE WORRIES	
755	2699	AN OLD FARM FOR SALE	Cowboy Copas
	2348	WHERE YOU GOIN'	
756	2712	SOMEBODY LIED	Hawkshaw Hawkins
	2713	MEMORIES ALWAYS LINGER ON	
757	2841	MOTHER LEFT ME HER BIBLE	Esco Hankins
	2842	LONGING FOR YOU TO COME HOME	
758	2735	OLD JOE CLARK	Bill Carlisle
	2734	SKIP TO MY LOU	
759		GATHERING IN THE SKY	Wayne Raney
		BOOK OF REVELATIONS	
760	2604	I'VE GOT THAT OLD TIME RELIGION IN MY HEART	Brown's Ferry Four
	2601	HIS BOUNDLESS LOVE	
761	2814	JOLE BLON IS GONE, AMEN	Moon Mullican
	2485	OH! SHE'S GONE BUT NOT FORGOTTEN	
762	2041	PALE MOONLIGHT	J. E. Mainer's
	2143	THE LONELY TRAIN	Mountaineers
763	2742	IT'S RAINING TEARDROPS IN MY HEART	Texas Ruby and
	2768	FALLING LEAF	Curly Fox
764	2573	I'M GONNA BE GONE, GONE, GONE	Mel Cox and his
	2806	HONOLULU LOU	Flying X Ranchboys
765	2761	I WALTZ ALONE	Clyde Moody
	2518	I KNOW WHAT IT MEANS TO BE LONESOME	
766		A PACKAGE OF OLD LETTERS	York Brothers
		NEW MISSISSIPPI RIVER BLUES	
767	2687	DOWN IN NASHVILLE, TENNESSEE	Cowboy Copas
	2850	I LOVE YOU SO MUCH IT HURTS	
768	2847	SON PLEASE MEET ME IN HEAVEN	Jimmie Osborne
	2846	NOT UNLOVED NOR UNCLAIMED	
769	2098	THE WRATH OF GOD	Delmore Brothers
	2099	CALLING TO THAT OTHER SHORE	
770	2629	ONE HEART, ONE LOVE, ONE LIFE	Hank Penny
	2217	RED HOT MAMA (AND ICE COLD PAPA)	
771	2776	SWEET MAMA PUT HIM IN LOW	Fairley Holden
	2781	GRAVEYARD LIGHT	
772	2651	KITTY CLYDE	Grandpa Jones
	2799	GOING DOWN TOWN	
773	2821	THE GIRL ON THE POLICE GAZET(sic)	Homer & Jethro
	2405	POOR LITTLE LIZA, POOR GIRL	
774	2871	MONEY, MARBLES, AND CHALK	Pop Eckley
	2872	I'LL NEVER, NEVER LEAVE YOU AGAIN	
775	2687	DOWN IN NASHVILLE, TENNESSEE	Cowboy Copas
	2851	I'M WALTZING WITH TEARS IN MY EYES	
776	2876	LIFE LOST ITS COLOR (WHEN I LOST MY LOVE	Hawkshaw Hawkins
	2875	ALL BECAUSE OF MY JEALOUS HEART	
777	2852	CANDY KISSES	Cowboy Copas
	2853	FOREVER	



## STONEMAN FAMILY PRESENTS MEMORIAL PLAQUE TO JEMF

On Monday, July 22, at a luncheon at the Beverly Hilton Hotel in Beverly Hills, the Stoneman Family presented the JEMF with a large framed plaque in honor of the memory of Ernest V. "Pop" Stoneman and his support of the Foundation. The formal presentation was made by Patsy Stoneman, the next-to-oldest daughter of the family, and received by acting Executive Secretary Norm Cohen on behalf of the JEMF. Also present representing the Foundation was Ed Kahn who is officially still on a leave of absence. The plaque contained three mementoes of Pop's: a 1928 photograph of Ernest Stoneman and his Dixie Mountaineer's; a script typed by Pop himself for "Election Day at Possum Trot," one of the novelty skits that he recorded in the 1920's; and a January 1929 royalty statement from the Starr Piano Co. for Pop's recordings during the preceding three-month period.

In previous issues of the Newsletter it has been pointed out that Stoneman was the only hillbilly musician to make the transitions from acoustical disc and cylinder recordings to electrically recorded 78 rpm records to LP's to stereo and TV performances. It is therefore appropriate that the Stoneman Family should become the first to present the Foundation with memorabilia in honor of a recently deceased musician.

\* \* \* \* \*

## ERNEST V. "POP" STONEMAN BIO-DISCOGRAPHY AVAILABLE

With the financial aid of the Stoneman Family, the JEMF has revised extensively the biography-discography of Ernest Stoneman that appeared in recent issues of the Newsletter and published it as the first in a new JEMF Special Series. The complete title of the publication is "The Early Recording Career of Ernest V. "Pop" Stoneman: A Bio-Discography," and the format parallels closely that of the JEMF Reprint Series.

The booklet is available at a cost of 50 cents each to members of the Friends of the JEMF and \$1.00 to all others. See last page of this Newsletter for details on ordering.

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## NEWS FROM THE FRIENDS OF JEMF

A tentative agreement has been made between Ken Griffis and Jim Webster, respectively Executive Vice President and Secretary-Treasurer of the Friends, and Bob Ward, Station Manager of Radio Station KBBQ in Burbank, California, to run a weekly series of half-hour programs on the history of country music. Hugh Cherry, President of the Friends and a well-known DJ, will narrate the first four shows of the series. Scripts for the programs will be written or approved by the JEMF staff. As of this writing, exact details of scheduling have not been worked out.





## JEMF HOLDINGS: SONG FOLIOS Part 3

In this issue, the Newsletter continues a list of the song folios which the JEMF has on file, excluding those held on microfilm only. The Foundation would appreciate receiving any song folios which it lacks.

- STU' DAVIS' SONG CORRAL, Gordon V. Thompson Limited, Toronto, Canada  
 'STU' DAVIS' SADDLE BAG OF SONGS, FOLIO NO. 2, Empire Music Publishers  
 Vancouver, Canada (1949?)
- EDDIE DEAN, THE "DEAN" OF WESTERN SONGS, Bourne Inc., New York, 1947  
 EDDIE DEAN'S SONGS OF THE RANGLAND, M. M. Cole, Chicago (1956?)
- DELMORE BROTHERS' FOLIO OF NATIVE AMERICAN MELODIES NO. 1, American  
 Music, Inc., Portland, Oregon, 1940  
 DELMORE BROTHERS' FOLIO OF NATIVE AMERICAN MELODIES NO. 2, American  
 Music, Inc., Portland, Oregon, 1942
- DELMORE BROTHERS SONG FOLIO, Lois Music Publishing Co., Cincinnati  
 FOLK SONG FOLIO BY THE DELMORE BROTHERS AND WAYNE RANEY, Del Rio  
 Publishing Company, Del Rio, Texas, n.d.
- DELMORE BROTHERS SONG AND PICTURE ALBUM, Arkansas Publishing Company,  
 West Memphis, Arkansas, n.d.
- "LITTLE" JIMMY DICKENS SONG FOLIO NO. 1, Acuff-Rose Publications,  
 Nashville, Tennessee, 1949
- ART DICKSON'S ORIGINAL SONGS, FOLIO NO. 1, Cross Music Company,  
 Hollywood, Calif., 1943
- DIXIE PARTNERS SONG FOLIO, AS SUNG AND PLAYED OVER WROL, KNOXVILLE, nd.  
 JIMMIE DOLAN'S FONG FOLIO NO. 1, American Music, Inc., Hollywood,  
 Calif., 1948
- THE DOWN HOMERS FOLIO OF ORIGINAL SONGS, M. M. Cole, Chicago (1942?)  
 DELUXE EDITION DOWN HOMERS, M. M. Cole, Chicago (1942?)
- DRIFTING PIONEERS' SONG FOLIO NO. 1, American Music, Inc., Portland,  
 Oregon, 1939
- RICHARD DYER-BENNET, THE 20TH CENTURY MINSTREL, Leeds Music Corpora-  
 tion, New York, 1946
- FAMOUS HAWAIIAN SONGS, Bergstrom Music Co., Honolulu, 1914  
 FAMOUS NEGRO SPIRITUALS, Robbins-Engel, New York, 1924  
 FAMOUS SONG ALBUM NO. 3, Remick Music Corp., New York, n.d.
- TEX FERGUSON'S DRIFTING PIONEERS ROUNDUP OF SONG HITS, Dixie Music  
 Pub. Co., New York, 1949
- FIFTY COUNTRY & WESTERN HIT PARADERS, Cedarwood Publishing Co., n.d.  
 FIVE STAR COLLECTION OF COWBOY SONGS, Chart Music Publishing House,  
 Chicago, 1947
- SHORTY FINCHER AND HIS COTTON PICKERS FROM THE FRIENDLY STATION WWVA  
 MARK FISHER SPIRITUAL SONG BOOK, M. M. Cole, Chicago, 1933
- TEX FLETCHER "THE LONELY COWBOY" SONG BOOK, Stasny Music Corp., New  
 York (1940?)
- TEX FLETCHER'S SONG BOOK, Joe Davis, Inc., New York, 1937  
 TEX FLETCHER'S SONG BOOK, Mayfair Music Corp., New York, 1937
- DELUXE EDITION OF FAMOUS ORIGINAL RED FOLEY'S COWBOY SONGS, MOUNTAIN  
 BALLADS, M. M. Cole, Chicago (1941?)
- RED FOLEY'S KEEPSAKE ALBUM, Burrus Mill & Elevator Co., Fort Worth,  
 Texas, n.d.
- RED FOLEY'S SONGS OF INSPIRATION, Hill and Range Songs, Inc., New  
 York, 1953



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- RED FOLEY'S SONGS OF THE HILLS AND PLAINS, Leeds Music Corp., New York, 1946
- FOLK-WAYS U.S.A., BOOK 2, Theodore Presser Co., Bryn Mawr, Pennsylvania 1955
- "ORIGINAL FORREST COMEDY" CO. SONG BOOK, Will Rossiter, Chicago, 1894
- WALLY FOWLER'S OAK RIDGE QUARTET SONG BOOK NUMBER ONE, Wallace Fowler Publications, Inc., Nashville, Tennessee, 1949
- WALLY FOWLER'S FOLIO OF ORIGINAL SONGS, Wallace Fowler Publications, Knoxville, Tennessee, 1944
- WALLY FOWLER'S SONG FOLIO AND PICTURE ALBUM, GRAND OLE OPRY EDITION, Wallace Fowler Publications, Nashville, Tennessee (1946?)
- LEFTY FRIZZELL'S COUNTRY HIT SONGS NO. 2, Hill and Range Songs, Inc., New York, 1953
- GENE AND GLENN'S FIFTY FAVORITE HYMNS, Robbins Music Corporation, New York, n.d.
- GENE AND GLENN FORD FOLIO, Forster Music Publisher, Chicago, 1929
- THE GEORGIA CRACKERS' SONG FOLIO NO. 1, American Music, Inc., Portland, Oregon, 1940
- DELUXE EDITION RUSTY GILL COWBOY SONGS, MOUNTAIN BALLADS, M. M. Cole, Chicago, 1941
- LONNIE GLOSSON FAVORITE RADIO SONGS (1944?)
- GOLDEN WEST COWBOYS' FOLIO OF SONGS OF THE GOLDEN WEST NO. 1, American Music, Inc., Portland, Oregon, 1939
- HAVILAND'S GOOD OLD SONGS, F. B. Haviland Pub. Co., New York, n.d.
- GOOD OLD TIMERS--75 SONGS YOU CAN'T FORGET, Leo. Feist, Inc., New York
- HAVILAND'S GOOD OLD TUNES NO. 2, F. B. Haviland Pub. Co., New York, n.d.
- GRANDAD'S SONGS, Allan's Music Publishers, Melbourne, Australia, n.d.
- GRANDMA'S SONGS, Allan & Co., Melbourne, Australia, n.d.
- COWBOY JACK GRAY SUPER DE LUXE SONG BOOK NO. 1, Edward Schuberth & Co., New York, 1945
- BOBBY GREGORY'S ALBUM OF HEART SONGS, American Music Pub. Co., New York (1949?)
- BOBBY GREGORY'S ALBUM OF SONGS, American Music Pub. Co., New York (1942?)
- BOBBY GREGORY'S ALBUM OF SONGS FOR 1950, American Music Pub. Co., New York, 1950
- BOBBY GREGORY'S ALBUM OF SONGS FOR 1952, American Music Pub. Co., New York, 1952
- BOBBY GREGORY'S JUMBO VARIETY OF SONGS, American Music Pub. Co., New York, 1940
- BOBBY GREGORY'S JUMBO 3 IN 1 FOLIO, NO. 2, American Music Pub. Co., New York, 1941
- BOBBY GREGORY'S JUMBO 3 IN 1 FOLIO NO. 3, American Music Pub. Co., New York, 1941
- BOBBY GREGORY'S JUMBO 3 IN 1 FOLIO NO. 4, American Music Pub. Co., New York, 1942
- BOBBY GREGORY'S JUMBO 3 IN 1 FOLIO NO. 5, American Music Pub. Co., New York, 1942
- BOBBY GREGORY'S COMEDY SONGS NO. 7, American Music Pub. Co., New York, 1943



## JEMF REPRINT SERIES

The following reprints are available at 50¢ apiece.

5. "The Skillet Lickers: A Study of a Hillbilly String Band and its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965).
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965).
8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968).

## MISCELLANEOUS PUBLICATIONS

Now available: JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60 cents (please give Friends membership number when ordering); all others, \$1.00.

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. --50 cents.

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others.





# JEMF

JOHN EDWARDS MEMORIAL FOUNDATION

## NEWSLETTER

Vol. IV, Part 4 -- December 1968 -- No. 12

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The John Edwards Memorial Foundation is an archival and research center devoted to the study of commercially recorded and published American folk music. It is chartered as an educational non profit corporation supported by gifts and contributions.

The JEMF Newsletter is published quarterly, with volumes running from January through December. Issues are numbered consecutively from the inception of the Newsletter. Members of the Friends of the JEMF receive the Newsletter as part of their \$5.00 annual membership dues; individual subscriptions are \$2.50 a year; library subscription rates are \$7.50 a year. Back issues of Vols. II and III are available at 35 cents a number; Vol. IV, 75 cents.

The JEMF Newsletter is edited by Norman Cohen and Ed Kahn. Please address communications to the John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California, 90024.





## COMMERCIAL MUSIC GRAPHICS: SEVEN

Heretofore, this series has presented material in rough chronological order, beginning with the earliest known advertisement (August 3, 1923) for the first hillbilly record: Fiddlin' John Carson, "The Little Old Log Cabin in the Lane/The Old Hen Cackled and the Rooster's Going to Crow" (Okeh 4890). The very concept of a "first record" in any musical category implies a distinct genre or movement with a discernible time and place of origin. A further implication of such categorization is that of a special audience which, to some degree, accepts a common label for itself.

One of my purposes in bringing unavailable graphics to light is to explore the response of both producers and consumers to hillbilly records in this genre's formative period. (In this series I have linked "hillbilly" with such terms as "folk," "old-time," "mountain," "country," etc.) A question which flows from the notion of a musical category and its special audience is: how did individual purchasers of old-time fiddling discs become the vast market for present-day country music? If continuity exists from Carson through John Hartford and Jeannie C. Riley, it should be demonstrated visually in ads and related publicity. It is my hope to continue these reproductions until the current scene is reached, although readers can calculate that four features a year in a quarterly publication is a very slow path from 1920 to the present.

Even before Fiddlin' John Carson's initial disc, the sound recording industry catered to buyers of folk and folk-like music.





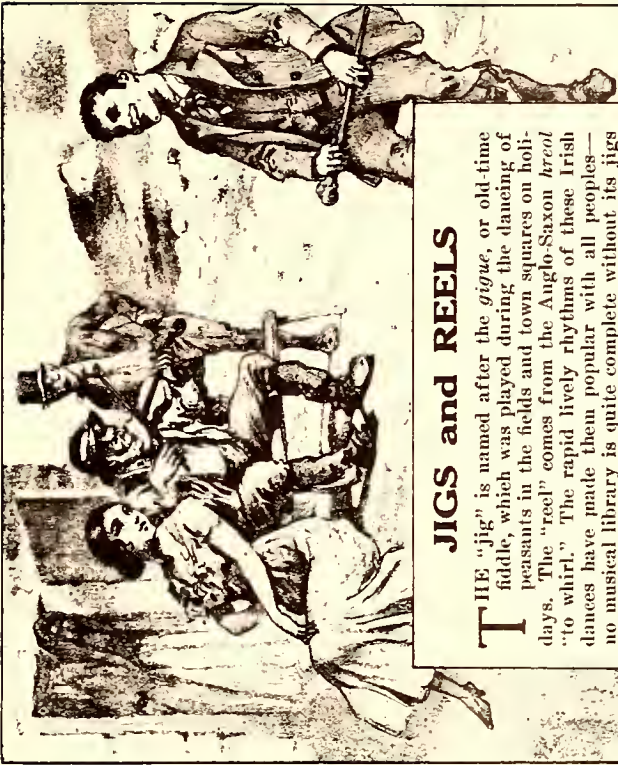
## Music of the Banjo

THE music of the banjo has a fascination peculiarly its own. There is a barbaric vigor to its ringing tone and drumlike rhythm which carries us away from the staid music room of our home out under the stars over Southern levees where groups of dark-faced negroes, with shining teeth and eyes, sing plantation melodies to the strumming strings; back to the Senegambian savages with their bania, the parent of our American banjo; still further back to ancient nomadic Arabs who brought their stringed instruments to the negroes of Western Africa centuries ago.

In all the developments of the banjo, since the negro first brought it to this country, it has never lost its spell. There are pages of banjo records in the Columbia Catalog, music of all kinds, accompaniment and solo. No instrument records more perfectly. Your Musical Library is only complete when you have selected some of the banjo gems listed.

### Some Columbia Banjo Records

- |   |                |
|---|----------------|
| I WANT TO GO BACK TO MICHIGAN. Medley Fox-trot. Van Eps' Banjo Orchestra.                 | A1629          |
| SOUP TO NUTS. One-step. Van Eps' Banjo Orchestra.   | 10-inch \$1.00 |
| OH, BOYS CARRY ME 'LONG. Harry C. Browne.   | A2822          |
| L'IL LIZA JANE. Harry C. Browne and Peerless Quartette. Banjo and piano accompaniment.    | 10-inch \$1.00 |
| OLD DAN TUCKER. Harry C. Browne.  | A1999          |
| NIGGER LOVE A WATERMELON, HA! HA! HA! Harry C. Browne, Banjo and Orchestra accompaniment. | 10-inch \$1.00 |
| UNCLE TOM. One-step. Vess Ossman's Banjo Orchestra.                                       | A2113          |
| BENEATH A BALCONY. Fox-trot. Vess Ossman's Banjo Orchestra.                               | 10-inch \$1.00 |
| MY HAWAIIAN SUNSHINE. Fox-trot. Vess Ossman's Banjo Orchestra.                            | A5928          |
| YOU'LL ALWAYS BE THE SAME SWEET BABY. Vess Ossman's Banjo Orchestra.                      | 12-inch \$1.25 |



## JIGS and REELS

THE "jig" is named after the *gigue*, or old-time fiddle, which was played during the dancing of peasants in the fields and town squares on holidays. The "reel" comes from the Anglo-Saxon *breol* "to whirl." The rapid lively rhythms of these Irish dances have made them popular with all peoples—no musical library is quite complete without its jigs and reels.

- |   |                |
|---|----------------|
| Father O'Flynn and Haste to the Wedding. Irish Jigs. Patrick J. Scanlon. Accordion.   | A2837          |
| Keel Row and Money Musk. Highland Flings. Patrick J. Scanlon. Accordion.              | 10-inch \$1.00 |
| Swallow Tail and Green Fields of America. Irish Reels. Patrick J. Scanlon. Accordion. | A2902          |
| Liverpool and O'Neill's Favorite. Irish Hornpipes. Patrick J. Scanlon. Accordion.     | 10-inch \$1.00 |
| Medley of Irish Jigs. John J. Kimmel. Accordion.                                      | A2036          |
| Medley of Reels. John J. Kimmel. Accordion.   | 10-inch \$1.00 |
| Donnybrook Fair. Old Irish Jig. Patrick Fitzpatrick. Irish bagpipe.                   | A2309          |
| Three Drops of Brandy. Old Irish Reel. Patrick Fitzpatrick. Irish bagpipe.            | 10-inch \$1.00 |
| Mrs. McLeod's Reel. Don Richardson. Violin.   | A2575          |
| The Devil's Dream. Reel. Don Richardson. Violin.                                      | 10-inch \$1.00 |



Obviously, public relations men did not invent such an audience when the Atlanta fiddler entered an improvised studio. Rather, in this era, recording executives learned that consumers who were rural born, whether Southerners or Northerners, or who retained rural mores, wanted to hear their own music and had a clear notion of an esthetic apart from classical or popular standards. Also, the winds of the English "folksong revival" had influenced some Americans in the last decades of the nineteenth century. This movement led a few city dwellers and intellectuals to seek concert versions of recorded folksong. That the presence of a demand for folk and rural music was felt by some firms before 1923 is demonstrated in the Columbia features reproduced here. They are tiny windows through which we can see something of the pre-hillbilly record audience. These items are presented in full size from two catalogs issued in September and October, 1920. They belong to Chicago collector Harlan Daniel and are made available through his interest in the John Edwards Memorial Foundation.

At present we can only speculate to what extent these pre-hillbilly and pre-race records appealed to consumers who later purchased discs by traditional rural performers such as Fiddlin' John Carson or Blind Lemon Jefferson.

Since such ephemera are not found in many public libraries, I shall describe the catalogs briefly. Each is 4 7/8" x 6 7/8" in size and each is titled Columbia Records. The month and year are also printed on the front (illustrated) cover. The September booklet is 32 pages long (including covers) and the banjo feature occupies the front inside cover. The October booklet is 12 pages long, and



THE HISTORY OF THE

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the jigs-and-reels feature similarly appears on the front inside cover. Other pages note diverse fare which provide clues to the tastes of 1920: Pablo Casals performing Saint-Saens' "The Swan," Art Hickman and his troop of jazziteers from San Francisco in the "Love Nest," a fox trot; comedienne Marian Harris singing W. C. Handy's "St. Louis Blues;" Senator Warren G. Harding reading of "Americanism" in a Nation's Forum series; and Os-ke-non-ton, a full-blooded Hohawk Indian, performing a "War Song" (recorded in the Columbia Graphophone Company's New York laboratory).

Today, the Columbia pages on banjo music as well as jigs and reels reveal that record firms produced folksong discs before race or hillbilly audiences were formally identified. Naturally, these 1920 ads were not concerned with folk style. A contemporary listener who wishes to compare Harry C. Browne's "Old Dan Tucker" with a representative hillbilly version (e.g., Uncle Dave Macon's on Vocalion 5061) may well disqualify the former as not performed in folk style. Similarly, Don Richardson's approach to "The Devil's Dream" differs substantially from a representative bluegrass version (e.g., Bill Monroe's on Decca 31540). But after stylistic differences are established, the fact remains that in 1920 Columbia was directing discs and advertising copy to a special audience "away from the staid music room of our home." In a sense, this was a negative way of categorizing folk music enthusiasts. Columbia's writer was defining an entity which he knew was apart from other musical forms of the time.

Ideally, a private collector or sound-recording archive should prepare an LP reissued from pre-race and hillbilly music of types noted in these ads. (Some examples of this genre were made available



about 1965 on Ragtime: A Recorded Documentary, Piedmont 13158). The items reproduced here help identify an early "folksong revival" audience as well as a hillbilly audience on the threshold of their formative years. The drawing together and interaction of these separate groups calls for considerable attention by students of folk and popular culture.

--Archie Green

\* \* \* \* \*

#### THE FIRST COLUMBIA "OLD FAMILIAR TUNES" CATALOG

This month's graphics feature depicts an early Columbia catalog advertising banjo and fiddle music. The earliest brochure devoted to the newly developing hillbilly record industry was advertised in The Talking Machine World, November 15, 1924 (Vol. 20), p. 51. To our knowledge, no copies of the brochure itself are in the hands of any collector. We would be grateful if anyone knowing of the whereabouts of one of these booklets would so inform us. The article from The Talking Machine World is copied below. .

#### COLUMBIA CO. ISSUES BOOKLET ON THE OLD FAMILIAR TUNES

In addition to a large display hanger devoted to old-time tunes, featuring records by such popular rustic talent as Gid Tanner, Riley Puckett, Ernest Thompson and others, whose names are best known where the square dance has not been supplanted by the fox-trot, the Columbia Phonograph Co. has recently issued an attractive booklet entitled "Familiar Tunes on Fiddle, Guitar, Banjo, Harmonica and Accordion." This booklet is designed to fill three purposes, for in the first place it calls attention to the fact that these old favorites played as they were when they first became popular are available on standard phonograph records.

The booklet also makes it convenient for music lovers who have a desire to hear records of this character to find them on the list conveniently. The booklet also allows Columbia dealers to demonstrate to their trade that these popular tunes of years ago can still be found in the Columbia library.



MATERIALS TOWARD A STUDY OF EARLY COUNTRY MUSIC ON RADIO  
II. DALLAS, TEXAS

In this series of articles we present unanalyzed raw data which can be used to reconstruct the early history of country music on various radio stations throughout the United States. Following are accounts and notices taken from The Dallas Morning News between November 9, 1922 and March 13, 1923, pertaining to country musicians or artists featured on radio station WFAA in Dallas who later recorded country music. Dr. Claude E. Watson and S. W. McCreight(on), of the Hella Temple Entertainers, recorded for the General Phonograph Company (Okeh) in August, 1925, and Tom Collins of the Gibson Mandolin and Guitar Club recorded with W. W. MacBeth for the Brunswick Company in November, 1928. The Gibson Mandolin and Guitar Club programs, although not indicative of old-time music, illustrate the type of musician that Tom Collins was.

This material was compiled by Gus Meade of Fairfax, Virginia. (Meade, one of JEMF's Advisors, has been assembling material on early country music on radio stations across the country, and will be contributing more to this series in the future.)

\* \* \* \* \*

WFAA OLD TIME MUSIC PROGRAMS

Nov. 9, 1922

Shriners Program. Hella Temple Novelty Entertainers.  
Dr. Claude Earnest Watson, master of ceremonies; S. W. McCreight, R. K. Hamberlin, H. J. Hill, E. N. Peck, H. F. Spillers, H. S. Frankel, H. I. Harris, S. T. Moore, W. A. Shropshire, & P. B. Garrett. Program featured popular, hawaiian, classical, & old-time tunes.

Nov. 30, 1922

8:30 Colonel William Hopkins, fiddler, of Kansas City.

Dallas Morning News, Dec. 1, 1922 (Friday), p. 1, section 2.

'Old-Time Fiddler Plays For Radio At WFAA Concert'

Colonel William Hopkins, of Kansas City, an old-time fiddler, opened the radio broadcasting program that began at 8:30 Thursday night in the studio of the Daily News & Dallas Journal. He has fiddled for 45 years. Some of the tunes he played, he declared to be more than 100 years old, but they are full of virility & the feet of the listener had to be restrained. The Colonel proudly boasts of belonging to the school that turned out Robert L. Taylor, the fiddling governor of Tennessee, & others of that class. He was accompanied by Clarence Krause at the piano. 'Old Southern Melodies,' 'Arkansas Traveler,' & 'Bows of Oak Hill,' were played.





Dec. 1, 1922

8:30-9:00 Program by Gibson Mandolin & Guitar Club

Selections rendered: 'Under The Double Eagle,' 'The Love Ship,' 'Suwanne River Moon,' 'Oriental Sunbeam,' 'Return of Heroes,' & 'Elite Waltz,' played by Tom Collins & Alex Benham. Personnel performing: Tom Collins, mandola, Mrs. Tom Collins, Hubert Granger, & Charles J. Ashley, 1st mandolins, Miss Vibell Coleman, 2nd mandolin; Alex Benham, J. F. Rhodes, & James Moulder, gtrs.

Dec. 4, 1922

8:30-9:00 Musical program by Jack A. Davis, pianist, & Col. William Hopkins, fiddler.

Dec. 21, 1922

8:30-9:00 The Gibson Mandolin & Guitar Club

Dallas Morning News, Dec. 22, 1922 (Friday), section 2, p. 13

Three weeks after its 1st radio concert, so many calls had come from listeners for another program of the same sort that the Gibson Mandolin & Guitar Club gave a 2nd entertainment Thursday. The program included the following numbers: 'Tomorrow,' 'Three O'clock In The Morning,' 'Belle of New York,' 'Espinita,' 'Whispering Waves,' by the club; guitar solo, 'Happy Days,' Tom Collins; mandolin & gtr duet, 'Amorita,' Collins & Pennington.

Dec. 31, 1922

Hella Temple Novelty Entertainers, under the direction of Dr. Claude Watson.

Dallas Morning News, Jan. 1, 1923, section 4, p. 1.

'Entertainers From Hella Temple Bender Program'

The HTNE, under the direction of Dr. Watson, rendered a variety musical program that included everything from classical to 'jazz,' for broadcasting from the radio station of the Dallas News & the Dallas Journal New Year's Eve. The players were L. W. McCreight, gtr, M. E. Spillars, banjo-clarinet; H. S. Frankel, banjo-ukelele; E. M. Peck, Octavian; Dr. Claude E. Watson, clarinet; & George Hoehn, banjo-mandolin. (also B. F. McGlothlin, fiddle, but not mentioned in line-up)

Program was as follows:

U. of B. March

Silver Threads Among the Gold, Dr. Watson, Mando-cello, & Mr. McCreight, harp-gtr

Old Fiddlers Tunes, McGlothlin, Watson, & McCreight

Old Time Banjo Tunes, Dr. Watson

Reel Chicken (by request)



Jan. 11, 1923

Van Alstyne performers featuring variety program. Included B. V. Crowell, playing old-time fiddle & banjo.

Dallas Morning News, Jan. 15, 1923, p. 7

'The writers still talk of the Gibson Mandolin & Guitar Club & of the violin music of A. A. DeMond. One, taking liberties with the name, asserted he is a demon with the bow.'

Feb. 5, 1923

8:30-9:30 Musical program by Tom D. Collins, John B. Stevenson, & William J. Pennington, with guitars, piano, mandolin, and voice.

Mar. 13, 1923

8:30-9:30 Musical program by Gibson Mandolin & Guitar Club, Tom D. Collins, Director.

Dallas Morning News, Sunday, Feb. 4, 1923

'Tom D. Collins, John B. Stevenson, & William J. Pennington give Recital Monday evening of popular & classical music.'

Mr. Collins is a business man, who has gained recognition as a guitar player and has made phonograph records. He has played in recitals in Chicago and St. Louis. Mr. Stevenson is a teacher & recitalist, specializing in guitar. He has a repertory of hawaiian numbers & popular American airs.

Mr. Pennington is a graduate musician of piano & voice.

Pieces: Hungarian Dance No. 5, mandolin & piano duet, Collins & Pennington; Kaivi Waltz, steel gtr & harp gtr duet, Stevenson & Collins; White House March, pno & gtr, Pennington & Collins; Misere, from 'Il Trovatore, Indian March, gtr.

\* \* \* \* \*

#### RECORD REISSUE COMMITTEE REVISES PLANS

When plans were announced for a record reissue project last year, it was expected by now to have some albums ready. Unfortunately, as has been indicated in previous Newsletters, the task of securing legal consent of all the companies involved has been much slower than was anticipated. Consequently, the Record Reissue Committee has decided to change course slightly, and focus on those companies with which agreements have already been reached. The first album will be titled A Paramount Sampler, and will survey the range of hillbilly music issued on the Paramount label. It will be edited by Archie Green. By the next issue of the Newsletter, we hope to have the list of selections ready as well as a release date.



TAPESCRIPIT: INTERVIEW WITH  
CHARLIE, BUBB, AND LUCILLE PICKARD (7-196)

These tapescripts, drawn from tapes in the JEMF Archives, are resumes of interviews of artists and other people associated with the commercial recording industry. They are reasonably complete but not verbatim transcriptions, preferably made by the interviewer. To avoid possible embarrassment, we occasionally omit remarks from these published accounts, though the full tape interview will be made available to researchers for a fee covering costs. We hope other researchers will send us copies of interviews they have conducted for deposit in the JEMF Archives, and we would appreciate transcripts on the model of the following if possible.

Readers should be aware that these tapescripts, like the occasional notes and other archive materials reprinted in the Newsletter, are to be regarded as raw data and not the finished product of careful research. The tapescript does not correct, reorganize or rework the data on tape and therefore serves as an accurate sequential index to the interview. We will appreciate any documented corrections or further data that readers can provide regarding tapescript interviews.

\* \* \* \* \*

On October 19, 1968, in Panorama City, California, Ed Kahn interviewed Charlie, Bubb, and Lucille (Bubb's wife) Pickard. After the initial tapescript was prepared, copies were sent to both Charlie and Bubb Pickard for corrections. These changes are incorporated into the tapescript in the form of parenthetical notes because tapescripts are designed as resumes of information contained on interview tapes.

\* \* \* \* \*

Charlie was born October 10, in Ashland City, Tennessee; Bubb was born November 3, 1907, in Ashland City. His real name is Obed Pickard, Jr. Lucille and Bubb were married November 1, 1930 in Chicago. Lucille was originally from near Chicago.

Dad Pickard was invited to play on the Grand Ole Opry when C. D. Hay walked into his brother's bank in Nashville to start a bank account. He told the uncle (Pickard) that he was going to start something like the National Barn Dance in Chicago and expected to do better because the people were real and genuine and the people really were playing what they were raised on. Uncle said that his brother was quite an entertainer and suggested that Hay meet Obed Pickard, who happened to walk in about that time. Pickard said to Hay that the only thing he had been proud of was entertaining Admiral Dewey





on the flagship Manilla after the Spanish American War was over. He had been in that war. Hay said that his middle name was Dewey and that Admiral Dewey was a great uncle of his, and the two of them became friends from then on.

Pickard started on the Opry as a one-man orchestra by himself. He played piano, fiddle, guitar, jew's harp, mandolin, banjo. In the hometown there was a brass band, and whenever one of the men didn't show up, Obed Pickard could play any instrument in the brass band except the clarinet.

Obed Pickard was born July 22, 1874. It was Dad who was the spark of the group from the earliest days right on through their final appearances on television. Bubba and Ruth did a lot of the work, but it was Dad's personality that got them the jobs, Charlie feels. Their mother was from Ashland City also. Today she is living back in Ashland City with a sister, in the very house in which she was born. Grandpappy Wilson built the house in Ashland City. She was born on November 16, 1885.

There were two boys and three girls from the marriage. Of these two boys and two girls and the parents were in the family musical group. From time to time some of the grandchildren also sang a little. When Ann appeared over WJZ at the age of three it was said she was the youngest child in radio. Ann is the youngest sister of the Pickard family: Ruth, Bubba, Charlie, Ann. Their first work was on the Opry. The members of the family joined one at a time.

Bubba played a ukulele as a boy, and one day the father brought home a used Martin guitar that he had bought at a hock shop in New York (the Pickards later corrected this to Nashville). Bubba found that he could play the guitar by using the ukulele chords that he knew. He then began playing with his father, and finally Dad invited him to join him at the Opry. Bubba recalls that the idea of making money seemed strange to him, for just getting his name mentioned seemed to be enough of an honor. Then Mother came along with the piano, Ruthie with the accordion, and then Charlie with his guitar. Bubba thinks Charlie is most like their father in that he can play any instrument. Charlie learned to play guitar from Bubba, and the first song he sang on the Opry was "Uncle Josh."

Dad Pickard was also unconcerned about the money but he loved to entertain. They used to kid their father when they were out of a job by telling him he should go down to NBC and pay them to get on and Dad would laugh and say "sure." Mother was more of the business end of the family and held the purse strings. In the early days Dad would make the contacts but Bubba was the business manager in that he kept track of the money and divided it up. Rather than make an appointment, Dad would drop in on the president of NBC, Niles Trammell (Trammell was the vice president in charge of the Central Division out of Chicago and later went to New York as president--EK). The conversation was always casual rather than formal. Dad died on September 25 (later corrected to September 24), 1954, in North Hollywood.



They played on the Grand Ole Opry several years and then Bub got restless and went to Detroit to work in the Briggs Body plant up there. The folks came up to visit him one summer, but before coming Dad obtained a letter from George D. Hay to Ken Fickett, WGAR, Buffalo, and to WJR's manager. In Buffalo they did a few numbers for Fickett. Fickett had an old girl friend, Miss Bertha Brainard, who was a program director and talent scout for NBC in New York; she suggested that they go to New York. That was in 1928, he thinks. They worked in Detroit over WJR and got the first money they ever made in radio. They performed for the opening of a new Sears store and received \$25.00 for doing two numbers.

The fellow who had been arranging for Henry Ford, named Lovett, called the station and said that Mr. Ford would like them to come out and visit the plant and meet the family. They all went out and sang a few numbers for Mr. Ford. Ford asked Dad if he knew "Little Old Log Cabin in the Lane" and Dad played his jew's harp. Mr. Ford took his harp out of a mahogany case and they did a jew's harp duet. Dad later always regretted not taking Ford up on his offer of the little mahogany case: when Mr. Ford asked Pickard whether the case would fit his (Pickard's) jew's harp, Pickard replied that it was too big, not then realizing that it was an offer to give the case.

When they finally got to WGAR, Buffalo, Mr. Fickett wrote a letter to Miss Brainard and she gave them an audition. One of the people who heard the audition was Phil Carlin. The Pickards were lined up against a blank wall and they did several songs. They really liked Dad Pickard's comedy song. They then thought that the Pickards would be naturals in a show they were then doing called "The Cabin Door," a sort of minstrel show. That was in 1928 in New York.

Then they did work for the Interwoven Stocking Company and were called the Interwoven Entertainers. Finally Jones and Hare replaced them. The Pickards then went to Chicago to do the National Farm and Home Hour, for NBC. This was a daily one-hour show to give hints to farmers on increasing productivity, etc. They had an orchestra, etc. The Pickards were on that show for about a year: 1929-30. Victor Young was on the show at that time (the Pickards later added that the Victor Young Trio played the theme song for the dramatic show called "Billiken Pickards" for 26 weeks).

The Pickards also played one dramatic role in a show about a miner and his family who was laid off at the mines and then decided to get money by playing music at the local theatre, but on the night of the performance the theatre burned down. Bub says it was so realistic that on the night of the show grandmother called from Tennessee to see if they were all OK. Around that time they knew Irene Pyan who was fond of their music. Recently they have loaned their autoharp, given to them by the Carter Family, to Kurt Massey for use on the "Beverly Hillbillies."





Charlie was going to a boy's school in Dellbuckle, Tennessee, from which he was graduated in 1931; he then went to join the rest of the family on the radio. Charlie's father (note added later: also Bubb) had gone to the same school. When they were all in Chicago, Mom Pickard got an ear infection and the family went back to Tennessee, except for Bubb. He finally got a job singing over WJJD, at that time in Aurora, Illinois. He was there for about eight months.

Eventually WJJD was taken over by Ralph Atlas--one of the Atlas Brothers--and developed into a successful station. WLS had been successful with hillbilly music, so WJJD followed in the same path. WJJD was trying to get Peruna to advertise on the station, but Harry O'Neil wasn't interested. Bubb at that time was working on the show sponsored by Texas Crystals. One day Mr. Atlas told Bubb that if they could get the family up to Chicago again then perhaps Harry O'Neill would advertise over the station. By that time Mrs. Pickard's ears were well again, so the family returned to Chicago to join Bubb. This was about 1934, in the spring. The announcer for Peruna at that time was "Uncle Irvin."

During this time, Dad suggested to Harry O'Neill that the family work directly for him rather than the station, and Harry suggested working on KYW--the Westinghouse station in Chicago. Hal O'Halloran was the Master of Ceremonies for the National Barn Dance and was also their announcer for Peruna on KYW. During this time KYW was moved from Chicago to Philadelphia and the Pickards were the only performers that made the move with the station. Their success was perhaps even greater in Philadelphia than in Chicago. During this time their announcer did not want to make the move, so Bubb started doing the commercials for Peruna--a departure from the normal pattern.

Harry O'Neill was general manager of Drug Trade Products, which at that time had two products: Peruna and Kolorbak. Now they have a much expanded line. The two brothers at the head of the company were named Hirschfield. Nate Hirschfield liked Dad Pickard. When the Pickards started their eighth year with Drug Trade Products, Nate Hirschfield told the family that during the past years his business had been better than ever before and that as long as he had something to sell they would have a job. They first knew O'Neill in Chicago, but not on a personal basis. The other brother was, they think, Sid Hirschfield.

Harry O'Neill was the ramrod of all of their advertising and picked the talent. He used only hillbilly acts. He tried an orchestra, Jan Savitt, who worked for a sister station to KYW in Philadelphia and used the same studios. O'Neill used the orchestra for a while, but it didn't work out too well.

Bubb doesn't remember the exact agreement with Harry O'Neill, but it wasn't an exclusive contract. During the time in Philadelphia they also made personal appearances and this in turn helped their radio following. They always ended their personals with a religious song. He described a personal appearance they made in rural Pennsylvania in the early days. The band stand was in a converted corn field.





For O'Neill they usually worked a half hour each day, five days a week. The financial details during this period are not clear, but generally the family split the income. During the depression they remember getting perhaps \$65.00 per week for each of them, which was good money. Charlie remembers getting about \$64.00 per week and that perhaps their mother and Dad got as much as \$100.00 each. Their last work for O'Neill was about 1940.

One summer they came to California and Ruth met Frank Colwell. They became engaged and the family went back to Del Rio, Texas, for another year, during which time they got married. After that season in Del Rio, Ruth went to California. They all came to California after that 1940 season. They even did a little work for O'Neill in California.

Chronology for Peruna and O'Neill: Chicago; Philadelphia; New Orleans, which at that time was playing a lot of country music. They had a show patterned after the National Barn Dance called the River Revellers. In the Chicago days, O'Neill used them over WGN (World's Greatest Newspaper) and they broadcast over the Mutual Network through WOR, Newark. They also actually went to New York and broadcast, although the station was WOR, Newark. This was all before New Orleans.

The original plan had been to put the family on one station and then make transcriptions for the other stations. So they would actually work in one of the towns to develop a following and then they would move to another station and substitute transcriptions and still keep their following. During this time they did live shows and also transcriptions. They never actually made transcriptions until after they left New Orleans, although there had been transcriptions made directly from broadcasts. The first time they remember actually making transcriptions in a commercial manner was for Don and Dodie Baxter in San Antonio.

In New Orleans the mail response to the Pickards had been phenomenal, with a high of 7,200 pieces of mail in one day. They have a letter substantiating this figure. Suddenly the mail began to drop off markedly. O'Neill was interested in this, of course, as he figured that each piece of mail received was worth 50 cents. In other words, he figured that if the mail response was high enough to lower the cost of the entertainment to fifty cents per inquiry, then it was a good program. The people would write in for free samples, or a picture or a small bible or something. In this way the company built up a mailing list and sent direct advertising. This company was working on drugstore sales, but he would send a free sample and then several months later they would run a contest or offer a giveaway if the listener would send in a boxtop, thus stimulating sales. On one such offer they remember XERA one morning getting in 3600 cartons.

When the mail dropped off in New Orleans they got a lot of letters saying that Dr. Brinkley's station was drowning out WWL.



O'Neill then decided that if they were being drowned out it would be better to go to the station that was doing the drowning out. This was in 1936. They were supposed to go to Eagle Pass and make transcriptions for XEPN and Dr. Brinkley's station. Brinkley himself had earlier written to NBC's Artists service inquiring about the Pickard family to hire for his station, but the network never answered the inquiry. So when Brinkley learned that the Pickards were in Eagle Pass he and Mrs. Brinkley asked Harry O'Neill to send them to XERA. This was in the fall of 1937.

Just after arriving in Eagle Pass they became depressed at the smallness of the city and the lack of greenery so they wired Harry O'Neill to say that they didn't want to stay there. They spent perhaps one month in Eagle Pass and they made transcriptions. In Del Rio was Bubb, who had been doing commercials since Philadelphia. Bubb also did some announcing for the Carter Family until Harry Steele came down from Chicago as their announcer. The Pickard show was one half hour.

Don Baxter had some kind of health problem--perhaps his lungs--and he was just making a living when he got the idea of making transcriptions to save the artists the problem of getting across the border. Brinkley wanted Pickards to broadcast at the station in person, but the Baxters were set up to work for Harry O'Neill, originally in Eagle Pass. They lived in San Antonio, but made transcriptions for both Eagle Pass and Del Rio. The arrangement was that Don and Dodie Baxter would make transcriptions of Harry O'Neill's artists and then send the shows to the stations.

For some reason Dad Pickard did not like working through the Baxters and set things up with Harry O'Neill to work directly at the station, but the Baxters continued the relationship and recorded many other artists for O'Neill. One summer the Pickards worked for O'Neill making transcriptions for O'Neill to be played all over the country. These were made in the Baxter's studio in San Antonio. There was no mention of the stations, time of day, season or anything of that sort. They also did not include the commercials in those shows.

The Brinkleys had a very good name around Del Rio and everybody always liked them. They were generous, fine people. When Ruth was married the Brinkleys gave a fine set of china. Brinkley had apparently helped Don Baxter in the days when he was really down and out.

The Pickards never worked for the Baxters, but they did use the Baxters' facilities when they made the transcriptions that summer. Throughout the time, they got their money from Harry O'Neill. They got periodic raises, but still never big money. Although they don't remember exact figures, they never got more than about \$500 per week for the group from O'Neill. In addition, of course, they made personal appearances and had other sources of income.

One season after the regular season for Drug Trade Products had ended, Bubb and Charlie worked on for Brinkley. When Ruth got married, Brinkley gave a big party with Mexican music, much food and liquor and he himself flew in from his branch hospital in Little Rock for the occasion.





In discussing pressures applied by the industry, Charlie remembers one station manager in Richmond telling them not to refer to the Civil War, but rather the War Between the States. Harry O'Neill realized the charm of their music and the kids always wanted to improve the music and never realized that it was quaint. In a sense they thought of the music as being crude. Charlie says that one day on the air he was talking about more modern music quite unrelated to the kind of music that they were supposed to do on the air and O'Neill got mad and hopped up from his chair and pushed Dad into the microphone and told Dad not to let the kids do that modern stuff and rather to make them do the music that they knew was good.

That was on the station in Glendale, California, KPAS. After they had moved to California they worked for a short while on KPAS, still for O'Neill. For the most part, however, people didn't try to change their music as everybody knew that they really did know their music. Now Charlie loves the old songs and realizes what they mean, but in the old days they never thought about the song. Recently Charlie sang "The Girl I Left Behind" and cried, although in the old days he had never even thought about what the song meant. Once, when they were at WJZ in New York, they got a letter from a fan who asked them not to sing "When they Cut Down the Old Pine Tree" because it was so sad. The song had been given them by someone who wanted them to push the song and accordingly their picture was on the sheet music. In the old days they laughed at Roy Acuff because they thought he should make his music more modern, but now they realize that he was right.

The Vagabonds, out of WSM, were a major influence on Charlie in the old days and this is what taught him to play the guitar with his fingers the way he does. They listened to both radio and phonograph and listened to Carson Robison and Vernon Dalhart. Their announcer, Uncle Irvin, was a sharp city person, but he had learned the rural way for the radio work and did it well. He was a fine actor and one of the best announcers Peruna had.

They first met the Carter Family in Del Rio in 1938. The Carter Family always sat during their appearances on the radio in a triangle around the microphone. They never smiled, but just came in and sang their songs. Even in those Texas days, Charlie always thought Sara was a beautiful woman and A.P.'s love for Sara always showed although Sara never spoke to him or looked at him. Occasionally Bubba would play bass fiddle with them when he was announcing for them. Sara never seemed to mind A.P.'s attention, but this perhaps made the separation seem even more tragic. They always felt that there was a sadness to all of the Carter Family songs.

Charlie felt that the Carter Family typified the real mountain people that you hear so much about. He felt that the surface quiet was only surface and that there was great depth and intelligence. A.P. was always nervous, and they used to imitate his singing around the house. Charlie described A.P.'s guitar playing as also having much feeling.





Bubb has worked for Lockheed since 1941; he is now in the purchasing department there. The last work he did was on Channel 4, Los Angeles (NBC). The Pickards were the first live show over Channel 4 when it began. Bob Brown, the person who had put them on the radio in New York at WJZ came out to open Channel 4. They had a program that began with a door that said 'Pickards' on it and that entered into a room that was fixed up as a country place with a picture of their mother at age 16. Her Scotch-Irish beauty showed through. This was in 1949. This continued for a long while--until nearly the time when Dad Pickard died.

Charlie has always been in the entertainment business. In the army he worked in Special Services as an entertainer and now he does the same thing. In his work today he plays around the local area at county fairs, private conventions, meetings, and clubs.

--Tapescript by Ed Kahn

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#### FROM THE ARCHIVES: THE PICKARDS

The following article on the Pickards, reproduced from Radio Digest (25: 6, October 1930, p. 30, 116), clearly points out one of the difficulties involved in research on the early recording artists. While this article gives the appearance of being factual--with direct quotes and such--both internal evidence, such as the assertion that Dad Pickard knew five thousand songs, as well as details from the tapescript contained in this issue of the Newsletter reveal many inaccuracies. We reprint this article because, despite its inaccuracies, it serves as a reaction to the Pickards and their music during the early days of their radio career. We would like to thank Dave Freeman for making this article available to us.



# *The* Pickards

*Rollicking Folksongs of Merry Mountaineers  
Reveal Henry Ford as Jews Harp Virtuoso*

By Garnett Laidlaw Eskew

IF RADIO had done nothing else than preserve to us and make familiar to the general listening public certain old songs and other music which would otherwise have fallen into oblivion, it would have justified its existence. And chief among the various classes of this good music which radio has preserved to us is the American folksong. Folksongs constitute an important part of our native music.

All of this merely leads up to Dad Pickard—head of The Pickards. And if you don't know who the Pickards are you may assure yourself that you have missed something worth the time it takes to tune in on the NBC network every Friday at 8:05 EST. That is the hour the Pickards put on their show. The Pickards are honestly all one family. Dad Pickard, who was christened Obediah; Mrs. Pickard; Bub, who is Obediah junior; Ruth, whose nick name is simply Sis, and baby Anne. In other words, Dad, Mother and the three children, all one family, Tennessee born and bred, "fotched up" in all the wholesome traditions of that more-or-less isolated section of Tennessee made

familiar by the old Maxwell house, tales of the redoubtable John Sevier, and the city of Nashville.

It is a section settled by pioneers of the purest Anglo-Saxon and French Huguenot stock. To a remarkable degree the states of Tennessee, Virginia and the Carolinas have retained their racial homogeneity—particularly in the mountain sections. And it is in such regions as these

that the folksongs and ballads flourish. By the same token—since these lovely old folksongs and ballads have depended for their existence upon being handed down through generations by word of mouth, sung on winter nights before the fire or on summer nights under the stars—they must of necessity have shortly passed away as civilization advanced. But there is where radio and radio artists,

such as Dad Pickard from Tennessee, who know and love the old ballads, play the important part referred to at the beginning of this article.

For the ballads and folksongs of the South can now be held and kept inviolate for future generations—something that, without radio, would have been impossible.

What is a folksong? What is a ballad? For the most part a folksong or ballad is a type of song which grows up in countries that have old traditions back of them. America would have none to boast of had not the early settlers from England or France brought them over. Others have grown up in this country from those early importations.

But we were talking of Dad Pickard and his family. Dad says he has a repertoire of 5,000 old-time songs from his native southern haunts! In this vast array of "program (Cont. on page 116)



Dad Pickard, Ma Pickard and the younger Pickards who bring the simple home songs of the South to millions of Americans over the NBC Network





material" are folksongs, negro songs, steamboat songs and old hymn tunes. Characteristically, he accompanies himself on the fiddle, varying that frequently with the banjo, guitar, jews-harp or harmonica.

"A few weeks ago," Dad explained to me recently in his pleasantly indolent drawl, "we got a letter from Mr. Henry Ford's right hand man at Detroit to come out and give a personal appearance before some of the Ford employes. That was easily arranged under the good "artist service" arrangement we have been able to make with NBC. And we gave a pretty good performance too, if I do say so myself, as shouldn't. While we were playing away there for a number of the employes, a slender quiet man slipped into the room. I noticed my wife, who was playing the piano, began to get a little nervous and then I glanced up. It was old Henry Ford himself! and he was listening with a smile on his face as wide as Lake Michigan, and (you know he's crazy about those early American songs!) his foot was tapping out the time on the floor and his head was swinging to the time of the music! Yes, sir!

"I MIGHT have been scared under other conditions—playing before the richest man in America right there in his own domain. But do you know I wasn't scared a bit; it seemed the most natural thing in the world! He got so interested I thought he was going to dance, but he didn't! He just stood there, as interested a listener as the Pickards ever had. And then just as we were

playing that famous old reel-tune Sourwood Mountain . . . You know how it goes—

"*I got a gal on Sourwood Mountain  
Dum diddle di do, diddle diddle dee!*"  
blamed if he didn't jerk a little jews-harp out of his pocket and play with us! And he could play, too! Just as natural as could be! It's a fact, or I hope I may never!

"It was worth the trip out there to Detroit just to see Henry Ford standing there in his office playing that jews-harp and keeping time to Sourwood Mountain. He came over and talked to us afterwards and said some mighty nice things about what we played.

"Did we like him? Yes sir, he's simply fine—the pleasantest spoken, most modest man you'd find in ten states! I swear he reminded me of the old-time southern gentleman that I used to know down in Tennessee . . .

"I am mighty glad of the opportunity to play and sing these old ballads and folk-songs. I feel that we are doing something worth while, for we are helping to preserve something very sweet and fine which otherwise would be lost. The favorites among the old ballads are *Barbara Allen* (twelve different versions to that song!) *Red River Valley*, *Kitty Wells*, *the Little Rosewood Casket*, *Sourwood Mountain*, *Froggy Went A-Courtin'*. Then there's a bunch of old negro songs that are favorites. And when I say old negro songs, I mean old ones—not "blues" and jazz baby stuff. There was one that was called Old Zip Coon, a hundred years ago. Later they changed the name to *Natchez-Under-the-Hill*, and you could hear that old song

on the steamboats any time, down on our little Cumberland River or on the big Mississippi too. That tune can still be heard most anywhere in America but by a different name. It is now dignified by the title *Turkey in the Straw*.

Mr. Pickard claims that neither he nor his family ever learned these old songs. They simply have always known 'em. From the time his mother sung them to him when he was a baby he has been acquiring and absorbing ballads and folk-songs. At first that was only because he liked them, not because he felt he would ever find a use for them professionally. Dad used to be a traveling salesman or, as they called it in those days, a drummer. Stopping one day to listen to a program broadcast by WSM at Nashville, he heard George Hay interrupt his rendition of the *Solemn Old Judge*, to ask:

"Will Obediah Pickard, now traveling somewhere in rural Tennessee, return immediately to his home in Nashville. His daughter is seriously ill."

That was Dad Pickard's introduction to Radio. It was a sad introduction, for his little daughter died, but it led to a personal introduction. And shortly thereafter the Pickards were playing over WSM, Nashville, regularly, and Dad had given up his traveling job. Later the Pickards went to New York and formed their present NBC connection. After a short residence in New York City, the family moved out to Chicago, where they now live and broadcast.

Though the extensive Pickard program includes far more than the "hill-billy songs" from old Tennessee, that is the class of music Dad likes to specialize in. And he makes no bones about saying so.

#### ADVISORS HOLD ANNUAL MEETING

The annual meeting of the JEMF Advisors was held November 23, 1968, at the Foundation office at UCLA. By unanimous vote, the following individuals were re-elected to serve on the Board of Directors:

Eugene Earle, President  
Archie Green, First Vice President  
Fred Hoeptner, Second Vice President  
Ed Kahn, Treasurer  
D. K. Wilgus, Secretary

It was moved and accepted unanimously that, pending formal action by the Board of Directors, the Executive Secretary of the JEMF, the Editor of the JEMF Newsletter, and the Executive Vice President of the Friends of the JEMF be made ex officio Advisors. No person will be a duly elected Advisor and an ex officio Advisor simultaneously.





## PICKARD FAMILY DISCOGRAPHY

The following exploratory discography of the Pickard Family was compiled by E. Stan Turner of San Diego, with the help of Will Roy Hearne, Gene Earle, Carl Kendziora, and others.

In the case of the Columbia, Brunswick, Coast, and Coral recordings, the format is as follows: Each session is headed with the company and date. The first column lists the master number with all known recorded take numbers following a dash. The second column lists title. The third column lists all release numbers. Labels are abbreviated according to the table below.

In the case of the ARC/Plaza recordings, a separate column, following the master number column, lists the various control numbers used on different labels:

500 Series: Paramount's Broadway  
1700 Series: Paramount  
2000 Series: ?  
4000 Series: Cameo

It should be noted that there were two different Broadway series: one a subsidiary of American Record Corporation (ARC), which issued the discs under the name of the Pickard Family; and the other a product of Paramount, which used the pseudonym of Pleasant Family on the same recordings. The same release numbers were used for the two types of Broadway labels.

## Record Label Abbreviations Used

ApX-----Apex	Je-----Jewel
Au-----Aurora	Li-----Lincoln
Ba-----Banner	He-----Melotone
Br-----Brunswick	MeC-----Canadian Melotone
Bwy-----Broadway	Or-----Oriole
BwyE----English Broadway	PanE----English Panachord
Ca-----Cameo	Para----Paramount
Chl-----Challenge	Pe-----Perfect
Co-----Columbia	Plk-----Polk
Cq-----Conqueror	QRS-----QRS
Crl-----Coral	Re-----Regal
Cst-----Coast	Ro-----Romeo
Do-----Domino	Spt-----Supertone

COLUMBIA Nashville, March 3, 1927. OBED PICKARD of Station WSM,  
Nashville, Tenn. (First two sides: vocal and guitar; last two  
sides: talking and Jews harp.)

143827-1,2	Bury Me Not On the Lone Prairie	Co 15141-D
143828-1,2	Kitty Wells	Co 15141-D
143829-1,2	Walking in the Parlor	Co 15246-D
143830-1,2	The Old Grey Horse	Co 15246-D



PLAZA New York, December 15, 1928. PICKARD FAMILY

(Dad, Mom, Bubba, and Ruth Pickard. Vocals: Dad & Ruth. Instrumentation: Harmonica & Jew's Harp--Dad; Guitar--Bubba; Piano--Mom.)

8398-1,2	2079	She'll be comin' round	Ba 6311, Cq 7251, Or 1502,
	1740	the mountain	Chl 992, Re 8716, Je 5355,
	501		Bwy 8148, Para 3213,
			Apx 8886, BwyE 1740,
			QRS 9006.
8399-1,2	2023	Rabbit in the pea patch	Ba S6283, Cq 7313, Or 1502,
	1741		Chl 993, Re 8734, Je 5508,
	502		Bwy 8148, Para 3213,
			Do 4286, BwyE 1740
8400-1,2	2022	Down in Arkansas	Ba S6283, Cq 7251, Or 1472,
	1743		Chl 993, Re 8716, Je 5508,
	504		Bwy 8149, Para 3214,
			QRS 9002
8401-1,2	2030	Get away from that	Ba 6311, Cq 7313, Or 1472,
	1742	window	Chl 992, Re 8734, Je 5355,
			Bwy 8149, Para 3214,
			QRS 9002, Do 4286,
			Apx 8886, MeC 81057

(Note: Takes 3 and 4 of the above titles were recorded December 28, 1928. Probably all takes have been issued on various labels.)

January 31, 1929.

8513-1,2	2143	Goodbye my honey	Ba 6343, Cq 7326, Or 1532,
			Chl 990, Re 8753, Je 5532,
			Do 4305
8514-1,2	2207	Buffalo Gals	Ba 6371, Cq 7326, Or 1562,
	4066		Ca 9273, Ro 1080, Re 8753,
			Je 5590, Do 4305, Li 3305
8515-1,2	2206	The little red caboose	Ba 6371, Cq 7349, Cq 7736,
	1719	behind the train	Or 1562, Ca 9278, Ro 1080,
	4065		Je 5590, Re 8776, Para
	505		3231, Bwy 8179, Li 3305,
			Do 4328, MeC 81037
8516-1,2		In the shade of the old apple tree	Unissued

(Note: takes 3 and 4 of mx 8516 were recorded February 18, 1929, and were also unissued.)

February 18, 1929.

8554-1,2	2144	Thompson's old grey mule	Ba 6343, Cq 7349, Cq 7736,
	1710		Chl 990, Re 8776, Je 5532,
	514		Para 3231, QRS 9006,
			Bwy 8179, Do 4328



April 5, 1929. Personnel as above. Listed as DAD PICKARD on labels;  
vocal by Dad only.

8664-1,2	2271	Birmingham Jail	Ba 6401, Cq 7363, Or 1594, Re 8792, Je 5617, Do 4349
8665-1,2	2324	Behind the parlor door	Ba 6434, Cq 7363, Or 1620, Re 8810, Je 5643, Do 4349
8666-1,2	2272	My old boarding house	Ba 6401, Cq 7378, Or 1594, Re 8792, Je 5617, Do 4365
8667-1,2	2325	Sally Goodin'	Ba 6434, Cq 7378, Or 1620, Re 8810, Je 5643, Do 4365

BRUNSWICK Chicago, July 26, 1929. PICKARD FAMILY.

C-3848-A,B	Rabbit in the pea patch	Br 348, Spt 2071
C-3849-A,B	Down in Arkansas	Br 348, Spt 2071

September 16, 1929.

C-4416-A,B	Behind the parlor door	Br 363
C-4417-A,B	Buffalo gals	Br 363

October 29, 1929.

C-4696-A,B,C	Birmingham jail	Br 385, Spt 2068, Au 22023
C-4697-A,B,C	I'll meet her when the sun goes down	Br 385, Spt 2068, Au 22023

(Note: Aurora issued as by ARNOLD BROTHERS.)

December 4, 1929.

C-4793-A,B,C	Get away from that window	Unissued
C-4794-A,B,C	Thompson's old grey mule	Unissued

New York, January 30, 1930.

E-5190-1,2,3	Get away from that window	Unissued
E-5191-1,2,3	Thompson's old grey mule	Unissued

ARC New York, February 6, 1930.

9345-1,2	Down in the cane break	Pe 12625, Cq 7574, Do 4585
9346-1,2	1755 On the dummy line	Pe 12625, Ba 0744, Cq 7574 Or 1995, Chl 882, Je 5995, Ca 0344, Para 3218, Bwy 8150, Do 4845
9347-1,2	Goodbye Mr. Greenback	Cq 7539, Re 8992, Do 4547
9348-1,2	When you wore a tulip	Unissued

(Note: On mx 9346--vocal is by Dad & Bubbb.)





February 11, 1930.

9354-1,2	Blind Boy's Lament	Ba 0843, Cq 7729, Or 2093, Chl 786, Re 10149, Je 6093, Ca 0443, Ro 1457,
9355-1,2	Kitty Wells	Ba 0648, Cq 7517, Or 1905, Pe 12600, Re 3872, Je 5905, Ro 1287, Ca 0248, Do 4528
9357-1,2	The old grey goose is dead	Ba 0744, Cq 7517, Or 1995, Pe 12600, Re 10049, Chl 382, Ca 0344, Do 4528

February 14, 1930.

9360-1,2	Church in the wildwood	Unissued
9361-1,2	Life's railway to heaven	Ba 0679, Or 1934, Ro 1301, Ca 0270, Je 5934
9362-1,2	He never came back	Ba 06408, Cq 7529, Or 1905, Ro 1267, Ca 0248, Re 8992, Je 5905

BRUNSWICK Chicago, ca. June 1930.

C-5825	The old grey goose is dead	Me 12129, Plk 9049
C-5826	She never came back	Me 12129, Plk 9049, PanE 25040

COAST Los Angeles, July 1947

(Dad, Bubb, Ruth, Mom, Charlie, and Ann Pickard.)

332	The picture on the wall	Cst 254
333	Keep on the sunny side	Cst 254
334	How many biscuits can you eat	Cst 253
335	Cindy	Cst 253

CORAL Los Angeles after 1954(Accompaniment: violin--Aladin; Steel guitar--Frankie Marvin; Banjo,  
mandolin--Johnny Crockett; Guitar--Perry Botkin.)

9954	Keep on the sunny side	Cr1 61602
9955	Tell me who	Cr1 61602
?	Sweet Fern	Unissued

VERVE Los Angeles ca. 1957. Personnel as above, but without Dad  
(Bubb, Ruth, Mom, Charlie, and Ann Pickard; Thurl Ravenscroft.)

Down in Arkansas	Verve LP MGV 2082
That old gang of mine	"
Sweet Adeline	"
By the light of the silvery moon	"



Big rock candy mountain	Verve LP MGV 2082
Rockin' alone	"
Seein' Nellie home	"
Billy Boy	"
In the garden	"
Listen to the mockin' bird	"
When you wore a tulip	"
The old rugged cross	"
When you and I were young Maggie	"
Maple on the Hill	"
Liza Jane	", MGH LP 4174

\* \* \* \* \*

### ARSC Holds Meetings at UCLA

The second annual conference of the Association for Recorded Sound Collections was held on the UCLA campus on November 21-23. The sessions provided an opportunity not only to hear a number of interesting papers, but also offered a meeting ground for archivists and persons interested in sound archival matters to come together to discuss common interests and problems.

Of especial interest to readers of the Newsletter were panels and the discussions which followed on ownership and copyright of sound recordings, restoration of sound as recorded on early phonorecordings, and the use of automation in the cataloguing and classification of recorded sound materials. Program Chairman Frank Gillis is to be commended for putting together such interesting panels and also for drawing upon specialists outside of ARSC for contributions to the panels. The session on copyrights was especially valuable because it afforded an opportunity for representatives from the industry, the legal profession, the archives, and the users all to express their respective points of view.



## REFERENCE WORKS ON AMERICAN POP MUSIC: A BIBLIOGRAPHIC REVIEW

Scholars in the folk music field are only slowly learning how to deal with material that originated in the domain of pop music. Most of the standard regional collections contain songs that derive from pop tunes, yet often as not information concerning the composer and date or circumstances of composition are lacking. Ultimately, of course, the researcher must refer to the Library of Congress Copyright office; but when this is impractical, there are many reference works which may be useful.

In this brief review we have assembled all the standard bibliographic reference works which are mainly compilations of pop songs of the 20th century, with annotations and remarks directed primarily at their utility to the worker in the folk/country/blues fields. These evaluations are not intended to judge the books as references on pop music per se.

\* \* \* \* \*  
 Burton, Jack--THE BLUE BOOK OF TIN PAN ALLEY (Watkins Glen: Century House, 1950, 520 pp.) Of the three "Blue Books" by this author, this one will probably be of greatest use to folk/country music researchers. Each chapter covers one decade (except the first chapter, which spans 1776-1890) up to 1950. Within each decade are listed alphabetically the major composers of the period. A biography is given, followed by a list of musicals, operas, songs, etc., which that person composed. The last chapter is followed by an index of all composers discussed as well as the various lyricists associated with the different composers.

Burton, Jack--INDEX OF AMERICAN POPULAR SONG (Watkins Glen: Century House, 1957, \$10.00, no pagination; ca. 250 pp.) This book claims to have "full titles of practically all American pop songs" from the mid-19th century to the present. In reality, it is a complete index to four books by Burton and Freeman: The Melody Lingers On; Blue Book of Tin Pan Alley; Blue Book of Broadway Musicals; and Blue Book of Hollywood Musicals. It contains about 25,000 song titles, but no further information, other than where in the above-mentioned four books the song is referenced.

Chipman, John H.--INDEX TO TOP-HIT TUNES (1900-1950) (Boston: Bruce Humphries, 1962, \$10.00, 249 pp.). This book lists alphabetically over 3000 titles. For each song are given title, original key, composers, lyricists, year of publication, publisher, and shows or films in which the song first appeared. A year-by-year index of all titles is included. According to the preface, the criteria of selection were (1) the song had to be "originally and typically American popular music" and (2) it had to have sold 100,000 copies of sheet music or records. Records which sold one million copies are indicated. There is no indication what documents were consulted to ascertain sales figures. Coverage of country music is moderate.





Ewen, David--AMERICAN POPULAR SONGS FROM THE REVOLUTIONARY WAR TO THE PRESENT (New York: Random House, 1966, \$10.00, xiii + 507 pp.) The major part of this book consists of an alphabetical listing of personalities and songs (over 3600) of the time period indicated in the title. For each song are included composer(s), lyricist(s), circumstances surrounding the writing of the song, basic facts of its performance history, major stage or screen productions in which it was featured, and best-selling records. Also included are lists of major composers and lyricists; important musical comedies and motion pictures; a list of all-time hits (author's selection) and a list of all-time best single phonograph record sellers. (The latter are defined as records selling more than a half-million, although sources of data are not indicated.) Ewen states in the introduction that "jazz and the folk song . . . are not discussed." However, such items as "The Prisoner's song" and "Wreck of the 97" are included in the basic list. By way of comparison with the listing in the Murrells book (see below) the numbers of discs selling more than a half million by Autry, Presley, Williams, and Reeves, are respectively, 5, 26, 3, and 1.

Fuld, J. J.--AMERICAN POPULAR MUSIC (Reference Book): 1875-1950 (Philadelphia: Musical Americana: 1955; 94 pp.). Preliminary matter discussed includes legal requirements for filing copyright deposit copies. In addition to an alphabetical index, a chronological index of selected songs (not all the songs in the book are indexed) is included. The main body of the book lists about 250 songs of the time span indicated, listing title, author and composer, publication date, and detailed description of the earliest sheet music or publication. For the most part, Fuld adheres to the standard Tin Pan Alley material. For those songs which appear in both of Fuld's books, the other one (Book of World-Famous Music) generally gives more information. Twenty illustrations of early editions of sheet music are included.

Fuld, J. J.--BOOK OF WORLD FAMOUS MUSIC (New York: Crown, 1965, 1966, 1967 /3rd printing slightly revised/; \$12.50, xi + 564 pp.). This book is quite different from the others listed in this review. It is not confined to pop music, but includes classical works as well. The author is primarily concerned with detailed descriptions of the earliest printed versions of the songs and musical pieces considered. Included in the contents are sections dealing with: determining when and by whom a musical work was first published; determining the date of a particular copy; copyright laws; relationship to folk song research; notes, biographical information, etc. For each titled entry in the alphabetical List of Compositions are given one line of music, authors and composers, publication data, and details describing the sheet music. Musical themes are often traced back to antecedents of different titles.



Mattfeld, Julius: VARIETY MUSIC CAVALCADE: MUSICAL-HISTORICAL REVIEW 1620-1951 (New York: Prentice-Hall, 1952; 2nd ed. 1952, \$15.00, xxiii + 713 pp.). A year-by-year review. For each year, Mattfeld gives a brief list of historical events, some significant, some trivial, but all a part of Americana. This follows an alphabetical list of songs published in that year. For each song are listed title, lyricist and composer, publisher, copyright date and owner, opera, movie or other medium in which it was originally presented. Criteria for selection of songs are not given. The book is weak in country/folk material: e.g., none of the following is mentioned--Wreck of the 97, Wabash Cannonball, Death of Floyd Collins, Silver Haired Daddy of Mine, Frankie and Johnnie.

Murrells, Joseph--THE DAILY MAIL BOOK OF GOLDEN DISCS--THE STORY OF EVERY DISC THAT HAS SOLD A MILLION COPIES SINCE 1903 (London: McWhirter Twins, 1966; paperbound, 15 shillings, x + 374 pp.). This is the only reference book in this list that is oriented exclusively toward phonograph records. For each of the approximately 1300 million sellers, listed chronologically and alphabetically by artist within each year, are given information about the disc, singer, circumstances of its appearance, biographical data on artists and composers. Incredible as it may seem for a discographic reference such as this, no record release numbers are given. The author states that the bases for sales figures are those reports given by manufacturers to the trade; none of the information has been certified by audit, he notes. Of all the books on this review list, this one gives best coverage of country-western, rhythm & blues, and rock & roll. As the chart given below in the appendix to this review indicates, it provides the most extensive list of country and western million sellers, particularly in the early years. However, some citations are surely overly optimistic; it is extremely unlikely that any of the listed discs by Jimmie Rodgers, The Carter Family, or Fiddlin' John Carson sold a million copies.

In recent years there has been great stress on the significance of "golden records"--i.e., million sellers. Because in the past few years several dozen million sellers have appeared each year, commentators tend to refer to any relatively successful disc of past decades as a million seller--forgetting that between 1925 and 1945 there were seldom more than 100 million records sold altogether in any year. Thus, the frequent attributions of a million sales for an outstanding seller--such as Stoneman's "Wreck of the Titanic" or the Skillet Lickers' "Corn Licker Still" series--are probably overestimates by a factor of ten or so. Nowadays, the RIAA (Record Industries Association of America) certify record sales by audit, so we have a reliable reference when a disc is RIAA certified. Companies are still tightlipped when it comes to sales figures of past years, however.

Several useful lists at the end of the book give the number of million selling records for various artists (e.g., Hank Williams had eleven million-sellers by January, 1966; Elvis Presley, 50; Jim Reeves, 6; Gene Autry, 5); the collective disc sales for different artists and also for different songwriters; the biggest selling records; and the longest duration on the charts for various discs.





Shapiro, Nat--POPULAR MUSIC: AN ANNOTATED INDEX OF AMERICAN POPULAR SONGS (New York: Adrian Press, \$16.00 each volume; Vol. 1--1950-1959 /1964, xii + 345 pp./; Vol. 2--1940-1949 /1965, xiii + 347 pp./; Vol. 3--1960-1964 /1967, xiii + 335 pp./; Vol. 4--1930-1939 /1968, xii + 335 pp./). Within each year of the decade the songs are listed alphabetically. Included are title, composer, lyricists, publisher, where introduced and additional information about first and best-selling recordings, performers who have become identified with the song, etc. Vols. 2, 3, and 4 have introductory essays on the pop music of the period covered. Vol. 3 has a supplement of songs copyrighted prior to 1960 which became significant during 1960-64 (e.g., "T for Texas," recorded by Grandpa Jones).

Approximately 2200 songs are listed in each volume. In his Introduction, Shapiro claims he has tried to be as comprehensive as possible, but his criteria of selection are not given. Because of the quantity of titles listed, this set of books will rank high in utility (also cost); however, many major C&W songs are omitted, such as "Silver Haired Daddy of Mine."

Spaeth, Sigmund--A HISTORY OF POPULAR MUSIC IN AMERICA (New York: Random House, 1948, \$5.95, xv + 729 pp.). Although written as if to suggest that the author's main purpose was to squeeze as many song titles and composers as possible into a sentence, this is an important historical review, about half of which deals with the 20th century. Over 4000 songs from the 18th century through 1948 are discussed. Seventy pages consist of a chronological index of approximately 3000 additional songs not discussed in the main body of the text; unfortunately, this section is not included in the general index. Spaeth has worked in the area of folksong, and he was aware of the problems in dealing with folksong vs. pop song. Why he persists in claiming that "The Prisoner's Song" is melodically related to "The Wreck of the 97" is beyond this reviewer. However, this work is still the first place to look for the origins of a particular pop song, as well as for any interesting anecdotes concerning its history, its composer, etc.

BMI GENERAL INDEX (New York: International Press, various editions through 1964). The 1945 edition (1126 pages) lists alphabetically over 175,000 titles published by BMI and BMI affiliates. For each title listed, this volume gives composer, publisher, and the book if it appeared in print. This latter information is particularly helpful to the country music researcher, since H. M. Cole was one of BMI's affiliates, so that theoretically all copyrighted titles appearing in any Cole hillbilly folio would be listed.

ASCAP INDEX (New York: various editions). The 1942 edition (not paginated; ca. 1175 pages) lists title, composer(s), and publisher for all titles published by ASCAP and ASCAP affiliates.





The following two reference works are quite different from any of the others cited in this review, as the title descriptions indicate. They will both be useful to folk/country music researchers not by virtue of the folksong collections which are indexed, which are proportionately few in both books, but because of the several pop song singing collections included.

de Charms, Desiree, and Paul F. Breed--SONGS IN COLLECTIONS--AN INDEX (Detroit: Information Service, Inc., 1966, \$38.00, xxxix + 588 pp.). The preface states that this book is an index of all collections published between 1940 and 1957, and some before 1940. Foreign language songs as well as songs in English are indexed. Altogether, 9493 songs in 411 collections are indexed. The contents are divided into: a section arranged by composers; a section on anonymous and folk song; carols; shanties; and finally a title and first line index. Only a few dozen of the collections are relevant to the subject under review in this article; however, the book can be a useful time-saver. Unfortunately, the price will effectively keep it out of most private and smaller public libraries.

Sears, Minnie E.--SONG INDEX: An Index to more than 12000 Songs in 177 Collections Comprising 262 volumes (H. W. Wilson Co., 1924, xxxii + 648 pp.); and SONG INDEX SUPPLEMENT: An Index to More than 7000 Songs in 104 Collections Comprising 124 volumes (H. W. Wilson Co., 1934, xxxvii + 366 pp.). Both volumes reprinted as one (Hamden, Conn., Shoe String Press, 1966; \$27.50). This book was conceived as an index to all the song collections (folk, pop, art, classical; English and foreign language) likely to be found in any medium-sized library. Thus, like the above reference, its happiest users will not be advanced researchers, but librarians and more casual song-hunters. Although this volume does not attempt to cover a particular period in depth, as the de Charms and Breed volume does, its greater size and lower cost will probably make it a more familiar reference book.

#### APPENDIX: "MILLION SELLING" DISCS

Because ultimately every one of the above-mentioned books falls back on subjective criteria of inclusion, none of them includes every song referenced in all the others. An extensive library on folk and/or country music should have all of them.

The degree of non-objectivity is well illustrated by examining a problem alluded to above in the discussion of Murrells' book. Consider those hillbilly/folk records of the 1923-1950 period that purportedly sold more than a million copies. How do the reports of the different books compare? The following chart lists all the records mentioned as selling one million copies according to any of the three books that give such figures (one half million in the case of Ewen's book). The



last column is based on a list which appeared in Billboard 's Music Week (December 29, 1962, Section 2, pp. 57-70). An x in the appropriate column indicates that the song was cited as a million-seller in the book cited at the head of the column. No x indicates that the song was not mentioned at all. The date given after the title is taken from Murrells. Occasionally one of the references has given a different year for a song; this is indicated in parentheses in the appropriate column. Billboard's date is the year the disc became a million-seller. Billboard's source of information is "the manufacturers." None of the discs they cite in the following list was certified by RIAA audit. The conclusion is that none of the lists can be taken as authoritative.

<u>TITLE (singer, date)</u>	<u>CHIPMAN</u>	<u>EWEN</u>	<u>MURRELLS</u>	<u>BILLBOARD</u>
You'll Never Miss Your Mother Till She's Gone (Carson, 1923)			x	
Old Joe Clark (John Carson, 1923)			x	
Prisoner's Song (Dalhart, 1924)	x	x	x	x
Wildwood Flower (Carter Family, 1927)			x	
Blue Yodel (Rodgers, 1927)			x	
Brakeman Blues (Rodgers, 1927)			x	
Silver Haired Daddy (Autry, 1939)	x	x	x	x
South of the Border (Autry, 1939)		x		
San Antonio Rose (Wills, 1940)	x	x	x	x
Walking the Floor Over You (Tubb, 1941)			x	
Wabash Cannonball (Acuff, 1942)	x		x	x
There's a Star Spangled Banner Waving Somewhere (Britt, 1942)			x	x(1944)
Pistol Packin' Mama (Dexter, 1943)	x	x	x	x
New Jole Blon (Mullican, 1947)			x	x(1950)
Smoke, Smoke, Smoke that Cigarette (Tex Williams, 1947)	x	x	x	x
Bouquet of Roses (Arnold, 1948)	x	x	x	x(1949)



<u>TITLE (singer, date)</u>	<u>CHIPMAN</u>	<u>EWEN</u>	<u>MURRELLS</u>	<u>BILLBOARD</u>
Lovesick Blues (Hank Williams, 1949)			x	x
My Bucket's Got a Hole in it (Hank Williams, 1949)			x	
Tennessee Waltz (Copas, 1948)		x(1950)	x	x
Signed, Sealed and Delivered (Copas, 1948)		x(1951)	x	x
Chattanooga Shoe Shine Boy (Foley, 1950)	x	x	x	x
Steal Away (Foley, 1950)			x	
Just a Closer Walk with Thee (Foley, 1950)			x	
I'll Sail My Ship Alone (Mullican, 1950)			x	
Long, Lonesome Blues (Hank Williams, 1950)			x	
Moanin' the Blues (Hank Williams, 1950)			x	

--Norm Cohen

\* \* \* \* \*

#### NEWS FROM THE FRIENDS OF JEMF

Our thanks to all those members of the Friends who responded to our plea for early renewal. Particular thanks go to those who were able to join in the \$25 category or higher. Of course we extend our most grateful appreciation to the East Coast friend who anonymously sent a contribution of \$500. Altogether, over 100 members sent early renewals, for a total of over \$2000.

As announced in the last Newsletter, during October & December JEMF prepared a series of radio programs titled "Old Time Record Review" in cooperation with Burbank station KBBQ. Last month, KBBQ won first place in the Third Annual Country Music Month Awards from the CMA in Nashville. The award was for outstanding promotion of Country Music Month, which was October. Bill Ward, KBBQ's station manager, has agreed to be a sponsor of the Friends for 1969.





KING 500 SERIES NUMERICAL  
(Part 3)

Starting in the late 700's, King began the practice of labelling the sides of the records AA and A instead of A and B. In the following listing the AA side precedes the A side.

Addenda to Part 2

Ki 703- Master numbers are 2627 and 2624, respectively.  
Ki 748- Master numbers are 2631 and 1943, respectively.  
Ki 760- Master numbers are 2675 and 2549, respectively.

\* \* \* \* \*

<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
778	2866	BLOW OUT ALL THE CANDLES (HAPPY BIRTHDAY TO YOU)	Redd Stewart
	2365	WHEN I'M IN MY INDIANA HOME	
779	2858	TORN BETWEEN TRUE LOVE AND DESIRE	Paul Howard
	2859	TEXAS BOOGIE	
780	2559	MATCH BOX BLUES	Shelton Brothers
	2478	WHEN THEY BAPTIZED SISTER LUCY LEE	
781	2867	ALONE	Redd Stewart
	2868	PERHAPS IT IS BETTER THAT WAY	
782	2758	OVER THE HILL	Clyde Moody
	2754	BLUE MEXICO SKIES	
783	2883	SWEETER THAN THE FLOWERS NO. 2	Moon Mullican
	2293	THERE'S A CHILL ON THE HILL TONIGHT	
784	2659	DOWN HOME BOOCIE	Delmore Brothers
	2522	WARY DAY	
785	2126	I'LL FLY AWAY	Brown's Ferry
	2607	I'VE MADE A COVENANT WITH MY LORD	Four
786	2739	THE CODE OF THE MOUNTAINS	Texas Ruby and
	2766	THOSE DREAMS ARE GONE	Curly Fox
787	2864	IT'S WPOONG TO LOVE YOU LIKE I DO	Cowboy Copas
	2896	A PACKAGE OF LIES TIED IN BLUE	
788	2888	THE DEATH OF LITTLE KATHY FISCUS	Jimmie Osborne
	2889	A BUNDLE OF KISSES	
789	2855	YOU LEFT A RED CROSS ON MY HEART	Paul Howard and
	2854	I'VE BEEN LONELY SINCE YOU WENT AWAY	his Arkansas Cotton Pickers
790	2903	TENNESSEE BOOGIE	Zeb Turner
	2904	A DRUNKARD'S CONFESSION	
791	2907	WHY DON'T YOU HAUL OFF AND LOVE ME	Wayne Raney
	2910	DON'T KNOW WHY	
792	2922	KOE-DOWN BOOGIE	Red Perkins
	2921	AGGRAVATIN' LOU FROM LOUISVILLE	
793	2874	THE LONGER WE'RE TOGETHER (THE MORE WE DRIFT APART)	Hawkshaw Hawkins
	2710	WOULD YOU LIKE TO HAVE A BROKEN HEART	
794	2616	I AIN'T GOT MUCH TO LOSE	Grandpa Jones
	2615	YOU'LL MAKE OUR SHACK A MANSION	



<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
795	2879	HILLBILLY BE-BOP	Hank Penny
	2623	SWEET TALKIN' MAMA	
796	2161	WHAT HAVE I DONE THAT MADE YOU GO AWAY	Moan Mullican
	2159	YOU HAD YOUR WAY	
797	2915	WHEN YOU ARE WALTZING WITH THE ONE THAT YOU LOVE	Redd Stewart & his Kentucky Colonels
	2918	THY BURDENS ARE GREATER THAN MINE	Hilton Estes
798	2891	RED ROSY CHEEKS AND BIG BROWN EYES	
	2892	KEEP A-TALKING BABY	
799	2609	AFTER THE SUNRISE	Brown's Ferry Four
	2134	OVER IN THE GLORY LAND	
800	2772	YOU'VE BEEN A BAD, BAD, BAD LITTLE GIRL	Fairley Holden
	2770	OH, THAT NAGGIN' WIFE OF MINE	
801	2784	SALLY GOODIN	Fiddlin' Red Herron
	2786	OVER THE WAVES WALTZ	
802	2898	WALTZ WITH ME	Cowboy Copas
	2895	OCEANS OF LOVE	
803	2914	BLUES STAY AWAY FROM ME	Delmore Brothers
	2093	GOIN' BACK TO THE BLUE RIDGE MOUNTAINS	
804	2902	PAID IN FULL	Clyde Moody
	2899	I DREAMED YOU DREAMED OF ME	
805	2730	EMPTY ARMS	Bill Carlisle
	2630	I'M CRYIN' TONIGHT OVER YOU	
806	2310	WEDNESDAY NIGHT WALTZ	Cope Brothers
	2303	MARY DEAR	
807		NEW SONG OF THE ISLANDS	Eddie Martin
		UA LIKE NO ALIKE (CONSTANCY)	
808	2740	IF YOU DON'T WANT ME, THEN SET ME FREE	Texas Ruby and Curly Fox
	2767	YOU DON'T LOVE ME (BUT I'LL ALWAYS CARE)	
809	2368	ALWAYS	Homer & Jethro
	2405	POOR LITTLE LIZA, POOR GIRL	
810	2924	A PACKAGE TIED IN BLUE	Johnny Rion
	2926	SUNNY TENNESSEE	
811	2929	BLUE PACIFIC WALTZ	Cowboy Copas
	2930	HANCHAN'S BOOGIE	
812	2887	GRANDPA'S BOOCIE	Grandpa Jones
	2426	WEARY LONESOME ME	
813	2878	WE MET TOO LATE	Hank Penny
	2214	MY INLAWS MADE AN OUTLAW OUT OF ME	
814	2860	HORA STA COTTON PICKER	Paul Howard
	2861	TWELVE O'CLOCK WALTZ	
815	2884	JONAH AND THE WHALE	Grandpa Jones
	2800	OUR FATHERS HAD RELIGION	
816		I LOVE TO YODEL	Carolina Cotton
		MOCKING BIRD YODEL	
817	2931	TEARS OF ST. ANN	Jimmie Osborne
	2890	YOUR LOVIN' AND HUGGIN'	
818	2906	YOU'RE GONNA BE LONESOME, DOWNHEARTED AND BLUE	Zeb Turner
	2995	HOW CAN I	



<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
810	2142	PUN MOUNTAIN	J.E. Mainer's
	2021	SHOOT THE TURKEY BUZZARD	Mountaineers
820	2893	HUSH, SOMEBODY'S CALLING MY NAME	Musical Millers
	2894	I'M ON THE BATTLEFIELD FOR MY LORD	Quartet
821	2935	I WASTED A NICKEL	Hawkshaw Hawkins
	2873	I'M KISSING YOUR PICTURE COUNTING TEARS	
822	2901	YOU'LL NEVER KNOW WHAT I'VE BEEN THROUGH	Clyde Moody
	2900	CHEROKEE WALTZ	
823	2919	TOO LONG	Red Perkins
	2920	I KNOW BETTER NOW	
824	2939	I'M SQUARE DAB FROM THE COUNTRY (AND THE COUNTRY'S STILL IN ME)	Wayne Raney
	2909	RED BALL TO HATHEZ	
825	2928	THE 'YPSY TOLD ME	Cowboy Copas
	2439	CRAZY OVER YOU	
826	2941	TROUBLES AIN'T NOTHIN' BUT THE BLUES	Delmore Brothers
	2911	PAN AMERICAN BOOGIE	
827	2943	YOU CAN'T DIVORCE A LOVING HEART	Redd Stewart (and his Kentucky Colonels)
	2945	BABY DARLING	
828	2880	BLOODSHOT EYES	Hank Penny
	2877	I WAS SATISFIED	
829	2923	HANDPRINTS ON THE WINDOW PANE	Johnny Rion
	2925	THE BLIND CHILD'S PRAYER	
830	2881	I'LL SAIL MY SHIP ALONE	Moon Mullican
	2882	MOON'S TUNE	
831	2934	I'M GONNA STRUT MY STUFF	Jimmie Osborne
	2932	FOREVER AND A DAY	
832	2605	ON THE JERICHO ROAD	Brown's Ferry
	2135	I'M NATURALIZED FOR HEAVEN	Four
833	2952	I COULD LOSE THOSE BLUES	Zeb Turner
	2951	DOLLY DIDDLE DANCE	
834	2886	I DO	Grandpa Jones
	2793	DAISY DEAN	
835	2954	MULE TRAIN	Cowboy Copas & Grandpa Jones
	2955	THE FEUDIN' BOOGIE	
836	2956	I HATE YOU	Red Perkins
	2957	CROCODILE TEARS	
837	2961	I LOVE YOU BECAUSE	Clyde Moody
	2960	AFRAID	
838	2718	WANTED SOMEONE TO LOVE ME	Hawkshaw Hawkins
	2711	THERE'S A TEARDROP IN YOUR EYE	
839	2815	BROKEN DREAMS	Moon Mullican
	2158	DON'T EVER TAKE MY PICTURE DOWN	
840	2938	I FEEL A STREAK OF LOVE COMING ON	Wayne Raney
	2908	DEL RIO BOOGIE	
841	2535	I'LL BE LISTENING	King's Sacred Quartet
	2537	THE OLD COUNTRY CHURCH	
842	1948	NOW AIN'T YOU GLAD DEAR	Hank Penny
	2622	GOT THE LOUISIANA BLUES	





<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
843	2993	BROTHER, DROP DEAD (BOOGIE)	Redd Stewart &
	2982	IF YOU'LL COME BACK TO ME	his Ky. Colonels
844	2955	FEUDIN' BOOGIE	Cowboy Copas and Grandpa Jones
	2583	RAGGIN' THE BANJO	Harvin Montgomery
845	2964	WHY DON'T YOU HAUL OFF AND GET RELIGION	Zeb Turner
	2966	ALL DRESSED UP	
846	2971	OPEN DOOR, OPEN ARMS	Cowboy Copas
	2692	MORE PRECIOUS THAN SILVER OR GOLD	
847	2796	ARE YOU FROM DIXIE	Grandpa Jones
	2304	JESSE JAMES	
848	2962	TEARS ON MY PILLOW	Clyde Moody
	2760	I WON'T CARE A HUNDRED YEARS FROM NOW	
849	2912	SAND MOUNTAIN BLUES	Delmore Brothers
	2913	I SWEAR BY THE STARS	
850	2958	I'M SO HAPPY I COULD CRY	Red Perkins
	2959	ONE AT A TIME	
851	2149	BEFORE JUDGMENT DAY	J. E. Hainer's
	2140	WALKING FOR THE LORD	Mountaineers
852	2975	GRAVY TRAIN	York Brothers
	2973	TAKE A NUMBER	
853	2986	THE CRY OF THE WILD GOOSE	Duke Bowman
	2987	WHO AT MY DOOR IS STANDING	
854	2611	I'LL MEET YOU IN THE MORNING	Brown's Ferry
	2610	JESUS HOLD MY HAND	Four
855	2969	BLUES IN THE MOONLIGHT	Cowboy Copas
	2970	HEARTBROKEN	
856	2831	FAST TRAIN THROUGH ARKANSAS	Wayne Raney
	2138	UNDER THE DOUBLE EAGLE	
857	2566	GUITAR JUMP	Hel Cox
	2565	NO SUH	
858	2974	MOTOR CITY BOOGIE	York Brothers
	2976	I'M COMING BACK HOME TO STAY	
859	2937	BACK TO THE GOD HOUSE	Hawkshaw Hawkins
	2993	PARDON ME FOR LOVING YOU	
860		IT'S ALL OVER (BUT THE TEARS I'LL SHED FOR YOU)	Redd Stewart
		MY LITTLE WILD ROSE OF THE HILLS	
861		HUCKLEBERRY BOOGIE	Zeb Turner
		NEVER BEEN SO LONESOME	
862	2963	THE ANGELS MUST HAVE CRIED LAST NIGHT	Clyde Moody
	2757	IT'S TOO LATE TO SAY YOU WERE WRONG	
863	2990	YOU'RE THE ONLY ANGEL (THAT I EVER MET)	Jimmie Osborne
	2933	WHAT A PRICE TO PAY FOR LOVE	
864		IT'S A LONELY LIFE WITHOUT YOU	Duke Bowman
		THE HONEYMOON WALTZ	
865	2774	IT'LL MAKE A CHANGE IN BUSINESS	Fairley Holden
	2530	PAPA'S GETTING OLD	
866	2532	I HEARD MY NAME ON THE RADIO	King's Sacred
	2540	HE WILL SET YOUR FIELDS ON FIRE	Quartet



<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
367	3019	FIVE-STRING BANJO BOOGIE	Grandpa Jones
	3012	UNCLE EPH'S GOT THE COON	
868	3028	YOU DON'T HAVE TO BE A BABY TO CRY	Moon Mullican
	3030	SOUTHERN HOSPITALITY	
869	2998	WHAM, BAM, THANK YOU MA'AM	Hank Penny
	3001	JERSEY BOUNCE	
870	2967	THE POSTMAN JUST PASSES ME BY	Cowboy Copas
	2948	THE ROAD OF BROKEN HEARTS	
871		THE BOOGIE'S FINE TONIGHT	Paul Howard
		ROCK CANDY HEART	
872	2388	I'M GLAD I'M ON THE INSIDE LOOKING OUT	Wade Mainer
	2386	VISION OF MOTHER	
873	2092	SOME DAY YOU'LL PAY	Delmore Brothers
	2094	MY HEART WILL BE CRYIN'	
874	3040	BECAUSE THE ONE I LOVE HAS SAID GOODBYE	Shorty Long
	3042	FINDERS KEEPERS, LOSERS WEEPERS	
875	3060	I'M SETTING YOU FREE	Al Dexter
	3052	BLOW THAT LONESOME WHISTLE, CASEY	
876	2992	YESTERDAY'S KISSES	Hawkshaw Hawkins
	2717	THAT'S ALL SHE WROTE	
877	3065	TOMORROW YOU'LL BE MARRIED	Redd Stewart
	3064	GOTTA GET BACK TO DIXIE	
878	2991	YOU GET THE ROSES, I GET THE THORNS	Jimmie Osborne
	2989	HELPLESS HEART	
879	3048	BELIEVE ME	Dewey Price
	3051	I'LL SEND YOU KISSES AND LOVE	
880	3044	I'M GOINNA WALK ON	Shannon Grayson & His Golden Valley Boys
	3047	I LIKE THE OLD TIME WAY	York Brothers
881	3020	DON'T LET OUR LOVE DIE	
	2972	LONG TIME GONE	
882	3062	BUDDY, STAY OFF OF THAT WINE	Bruce Culver
	3061	RACCOON RIVER	
883	3037	HARD HEARTED YOU AND CHICKEN-HEARTED ME	Zeb Turner
	3033	I'M TYING UP THE BLUES (WITH A BIG BLUE RIBBON)	
884	3053	HI DE HO BOOGIE	Al Dexter
	3059	WALKING WITH THE BLUES	
885	3068	STEPPIN' OUT	Cowboy Copas
	3070	MY TRUE CONFESSION	
886	3071	GOODNIGHT IRENE	Moon Mullican
	3072	MONA LISA	
887	2 27	I WENT TO LIVE WITH MOMMY THERE	Wayne Raney
	2828	STORY OF THE ORPHAN	
888	3011	I'M SENDING MY HEART FOR REPAIRS	Paul Howard
	3010	YOU COULDN'T SEE THE TREES FOR THE FOREST	
889	3041	FOOLISH PRIDE	Shorty Long
	3043	CALM COOL AND COLLECTED	
890	3016	GRANDPA'S GETTING MARRIED AGAIN	Grandpa Jones
	3018	I DON'T KNOW GEE FROM HAW	



<u>Release</u> <u>No.</u>	<u>Master</u> <u>Nos.</u>	<u>Title</u>	<u>Artist</u>
891	2997	WHAT'VE YOU GOT	Hank Penny
	3007	TIN PAN POLKA	
892	3046	SINCE HIS SWEET LOVE HAS RESCUED ME	Shannon Grayson
	3045	LET ME TRAVEL ALONE	& His Golden Valley Boys
893	3079	GOD PLEASE PROTECT AMERICA	Jimmie Osborne
	3080	THE MOON IS WEeping OVER YOU	
894	3031	NINE TENTHS OF THE TENNESSEE RIVER	Moon Mullican
	3073	WELL OH WELL	
895	3069	MY HULA BABY	Cowboy Copas
	3067	SIGNED, SEALED, THEN FORGOTTEN	
896	3013	DARK AS A DUNGEON	Grandpa Jones
	3014	COME AND DINE	
897	2995	HANDCUFFED TO LOVE	Hawkshaw Hawkins
	2936	STOP PLEASE STOP	
898	3049	IF YOU WERE ONLY IN MY ARMS	Dewey Price
	3050	SWEET MEMORIES	
899	3057	MERRY CHRISTMAS TO ALL	Al Dexter
	3058	SANTA IS ON HIS WAY	
900	3039	OUTSIDE YOUR PICTURE FRAME	Zeb Turner
	2953	BOOGIE WOOGIE LOU	
901	3022	ROAD OF SADNESS	York Brothers
	3023	KILL HER WITH KINDNESS	
902	3003	I'M GONNA HAVE MY PICTURE TOOK	Hank Penny
	3004	REMINGTON RIDE	
903	3075	BIG BLUE DIAMONDS	Red Perkins
	3078	RAG MAN BOOGIE	
904	3084	FROM THE MANAGER TO THE CROSS	Cowboy Copas
	3083	KING OF KINGS	
905	3072	MONA LISA	Moon Mullican
	3034	THINK IT OVER	
906	3087	NO WARS IN HEAVEN	Shorty Long
	3088	DON'T TELL MY MOMMY	
907	2942	WORRIED (CAUSE I'M LOSING YOU)	Redd Stewart &
	3063	TAKE BACK YOUR PAPER HEART	his Ky. Colonels
908	3095	THANK GOD FOR VICTORY IN KOREA	Jimmie Osborne
	3097	THE OLD FAMILY BIBLE	
909	3106	REMEMBER ME (I'M THE ONE WHO LOVES YOU)	Clyde Moody
	3105	I'VE ONLY MYSELF TO BLAME	
910	3102	OLD FASHIONED MATRIMONY IN MIND	Wayne Raney
	3100	PARDON MY WHISKERS	
911	3110	BLUES YOU NEVER LOSE	Delmore Brothers
	3108	LIFE'S TOO SHORT	
912	3015	STAY IN THE WAGON YARD	Grandpa Jones
	3017	MELINDA	
913	3055	DIDDY WAH BOOGIE	Al Dexter
	3056	YOU'VE BEEN CHEATING BABY	
914	3116	IF YOU'VE GOT THE MONEY, I'VE GOT	Wayne Raney
		THE TIME	
	3118	REAL HOT BOOGIE	





<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
915	3121	DON'T SAY GOODBYE (JUST SAY SO LONG)	The Down Homers
	3119	IN MY ARMS	
916	3094	CRY BABY BLUES	Bob Newman
	3093	ONE AND ONE IS TWO, BABY	
917	3026	I WAS SORTA WONDERIN'	Moan Mullican
	3032	THE LEAVES 'USTN'T FALL	
918	3124	I LOVE YOU A THOUSAND WAYS	Hawkshaw Hawkins
	3125	TEARDROPS FROM MY EYES	
919	3131	TENNESSEE WALTZ	Cowboy Copas
	2968	I'LL NEVER MORE BE SHACKLED IN A FOOL'S PARADISE	
920	3076	A LONG-NECKED BOTTLE (AND A BIG WATER GLASS)	Red Perkins
	3077	I'M GONNA PUSH RIGHT DOWN TO MACON	
921	3066	PEEK-A-BOO WALTZ	Redd Stewart
	2917	I'VE DECIDED	
922	3104	SIX WHITE HORSES	Clyde Moody
	3103	IVY	
923	3091	BLINDING TEARS	Shorty Long
	3092	MAMA	
924	3000	THE SOLITARY BLUES	Hank Penny
	2999	TELL ME ALL ABOUT GEORGIA	
925	3117	MY ANNABELLE LEE	Wayne Raney
	3114	THE FAMILY TREE MUSTA FELL ON ME	
926	3082	NO LONGER AN ORPHAN	Jimmie Osborne
	3096	THE DOOR TO MY HEART IS WIDE OPEN	
927	3112	I LET THE FREIGHT TRAIN CARRY ME ON	Delmore Brothers
	3113	PLEASE BE MY SUNSHINE	
928	3085	GOODEYE SWEETHEART GOODBYE	Cowboy Copas
	2949	WHY DO THE STORMY WINDS BLOW	
929	2312	HE'LL STRIKE YOU DOWN	Bailes Brothers
	2318	BUILDING ON THE SAND	
930	3137	THE GOLDEN ROCKET	Grandpa Jones
	3142	JENNIE, GET YOUR HOE CAKES DONE	
931	3132	TOO MANY IPONS IN THE FIRE	Moan Mullican
	3035	SHORT BUT SWEET	
932	3146	SHOTGUN DOOGIE	Hawkshaw Hawkins
	3147	YOU DON'T BELONG TO ME	
933		WHEN HE CALLS HIS REAPERS THRONE ETERNAL	Bailes Brothers
934	3140	SEND IN YOUR NAME AND ADDRESS	Grandpa Jones
	3139	TROUBLE, TROUBLE, TROUBLE	
935	3109	FIELD HAND MAN	Delmore Brothers
	2661	GOTTA HAVE SOME LOVIN'	
936		POSAWIA (GIRL THAT I LOVE) NOTHIN' CLICKIN' CHICKEN	The Down Homers
937	2863	IF YOU BUT CARE	Cowboy Copas
	3086	IF I SHOULD COME BACK	
938		WHAT WILL YOU BE DOING THEN ROMANS TEN AND NINE	Brown's Ferry Four

(To be continued)



## BIBLIOGRAPHIC NOTES OF INTEREST

"THE GRAND OLE OPRY" by Larry L. King (in Harper's Magazine, July 1968, pp. 43-50). A rather casual commentary on the Opry, its impact on rural listeners, some changes that have taken place through the years, some of the stars, and how young hopefuls try to break into Nashville. The article, substantially condensed, appeared in Reader's Digest (October 1968, pp. 96-100). In particular, a lengthy section about Larty Robbins was deleted.

"COUNTRY-WESTERN: THE MUSIC OF AMERICA" by John Greenway (in The American West, 5:6, November 1968, pp. 32-41). An extensively illustrated article decrying the general attitude of contempt for hillbilly music, and defending it as the only genuine folk art America has. The JEFF, which provided photos for the article, is given a strong endorsement.

CHARLIE POOLE AND THE NORTH CAROLINA RAMBLERS by Clifford Kinney Rorrer (printed by Tar Heel Printing Inc., Eden, No. Carolina, 1968; 22 pp. + covers; available through County Sales, 311 E. 37th St., N.Y., N.Y. 10016). An illustrated history of Charlie Poole's hillbilly string band and biographies of the musicians involved. A discography, listing titles recorded by Charlie Poole with recording date and personnel, is included (no master or release numbers given).

"THE RESPONSORIAL AND ANTIPHONAL PRACTICE IN GOSPEL SONG" by William H. Tallmadge (in Ethnomusicology XII: 2, May 1968; pp. 219-238). A study of the two characteristics of gospel song, from the late 19th century to the present, illustrated with musical examples.

"JAZZ, THE WORD" by Alan P. Merriam and Fradley H. Garner (in Ethnomusicology, XII, 3, September 1968, pp. 373-396). A review of the various theories that have been advanced from 1917 to the present. They conclude that the evidence for no theory is satisfactory.

Although the record review columns of the major folklore journals are almost always relevant to the study of commercially recorded American folk music, the recent column of "Folksong on Records" by Ed Kahn (Western Folklore XXVII: 3, July 1968, pp. 224-228) is of particular interest. The column is devoted to the subject of Japanese reissues of hillbilly/bluegrass music and describes the factors that influence the nature and extent of this reissue program.

(Continued on page 168)



## JEFF FOLDINGS: SONG FOLIOS Part 3

In this issue, the Newsletter continues a list of the song folios which the JEFF has on file, excluding those held on microfilm only. The Foundation would appreciate receiving any song folios which it lacks.

- BOBBY GREGORY'S JUMBO 3 IN 1 FOLIO #8, American Music Pub. Co., New York, 1943.
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#### WORKS IN PROGRESS

KEN GRIFFIS, Executive Vice President of the Friends of the JEMF, is working on the history of the Sons of the Pioneers. He has already spoken with Tim Spencer, Lloyd Perryman, Ken Curtis, and Hugh Farr, and hopes to complete his interviews soon. In addition, Ken has interviewed several other cowboy and country-western performers, including Ken Maynard, the original singing cowboy in Western movies; and Ray Whitley, organizer of the 6-bar Cowboys featured on radio and in movies in the late '30's and '40's. Interviews with other artists, such as Rome Johnson and Roy Lanham, are scheduled.

JUDITH McCULLOH is writing her doctoral dissertation (in folklore at Indiana University) on a family of lyric folksongs, the most common titles for which are "In the Pines," "The Longest Train (I Ever Saw)," "900 (or 500) Miles," "Reuben," "Reuben's Train," "Train 45," "Georgia Buck," "Joe Brown's Coal Mine." Folklorists working with lyric folksongs have generally organized and discussed them in terms of their textual symbolism and imagery. But these textual units and images often "float" unpredictably from one song to another, until it becomes difficult to say whether or not one lyric folksong is the "same" as another. In an effort to learn whether the tunes for these traditional lyrics might provide a better clue to their identity and relations, the present study was undertaken. References to obscure or scarce recordings will be gratefully received and acknowledged. (Send to Mrs. Judith McCulloh, 403 West Oregon St., Urbana, Illinois, 61801.)





## JEMF REPRINT SERIES

The following reprints are available at 50 ¢ apiece.

5. "The Skillet Lickers: A Study of a Hillbilly String Band and its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965).
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965).
8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968).

## MISCELLANEOUS PUBLICATIONS

Now available: JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60 cents (please give Friends membership number when ordering); all others, \$1.00

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A WOODY GUTHRIE BIBLIOGRAPHY, by Richard A. Reuss (New York: The Guthrie Children's Trust Fund, 200 West 57th St., N.Y., 1968, v + 94 pp.). A bibliography attempting to list all works by or about Woody Guthrie. 501 entries are listed chronologically, with a brief annotation for each one. Also included are an author index and a critical forward, summarizing briefly the nature of the items listed. This is the first work of its kind in the field of hillbilly/folk/citybilly music, and will be useful to both Guthrie fans and scholars.

